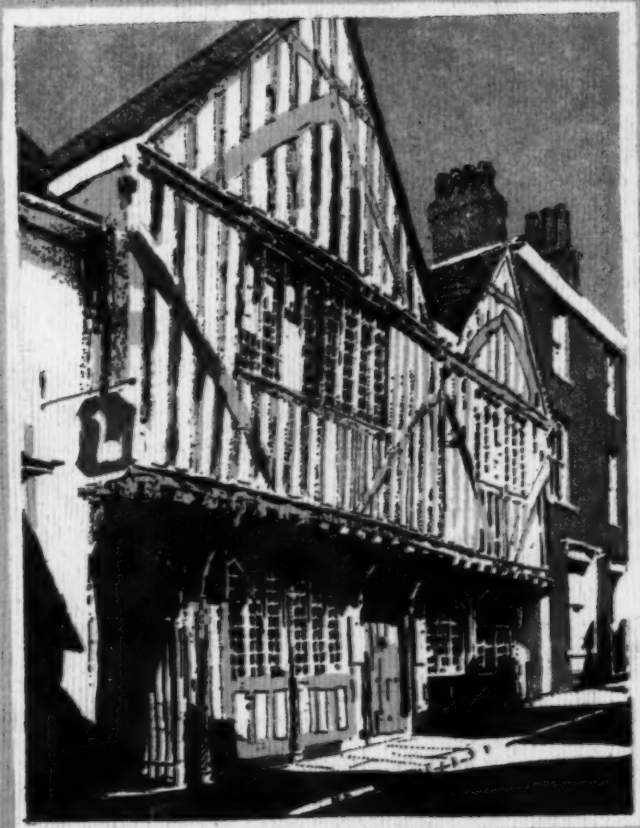


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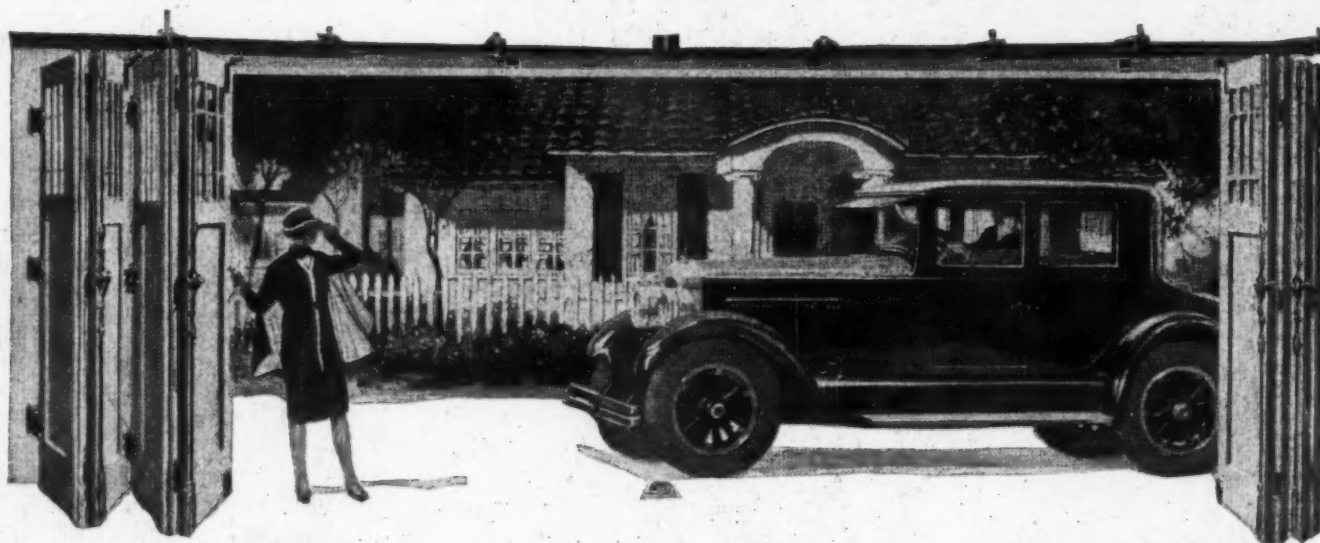
THE ARCHITECTURAL FORUM



NOVEMBER
1926

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HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.

JOHN RUSSELL POPE, ARCHITECT

From a Rendering by Otto R. Eggers

The Architectural Forum

The ARCHITECTURAL FORUM

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The House of Moses Taylor, Esq., Portsmouth, R. I.

JOHN RUSSELL POPE, Architect

By LEIGH FRENCH, JR.

THE house of Moses Taylor, Esq., at Portsmouth, recently designed by John Russell Pope, is characteristic of a trend that has steadily become more and more pronounced in American country house architecture during the past few years. It is that marked trend toward the assimilation of French rural types as a basis of composition. The French prototype serves as a point of departure, so to speak, a source from which appropriate derivations may be freely drawn, and a body upon which acceptable and consistent adaptations may be grafted.

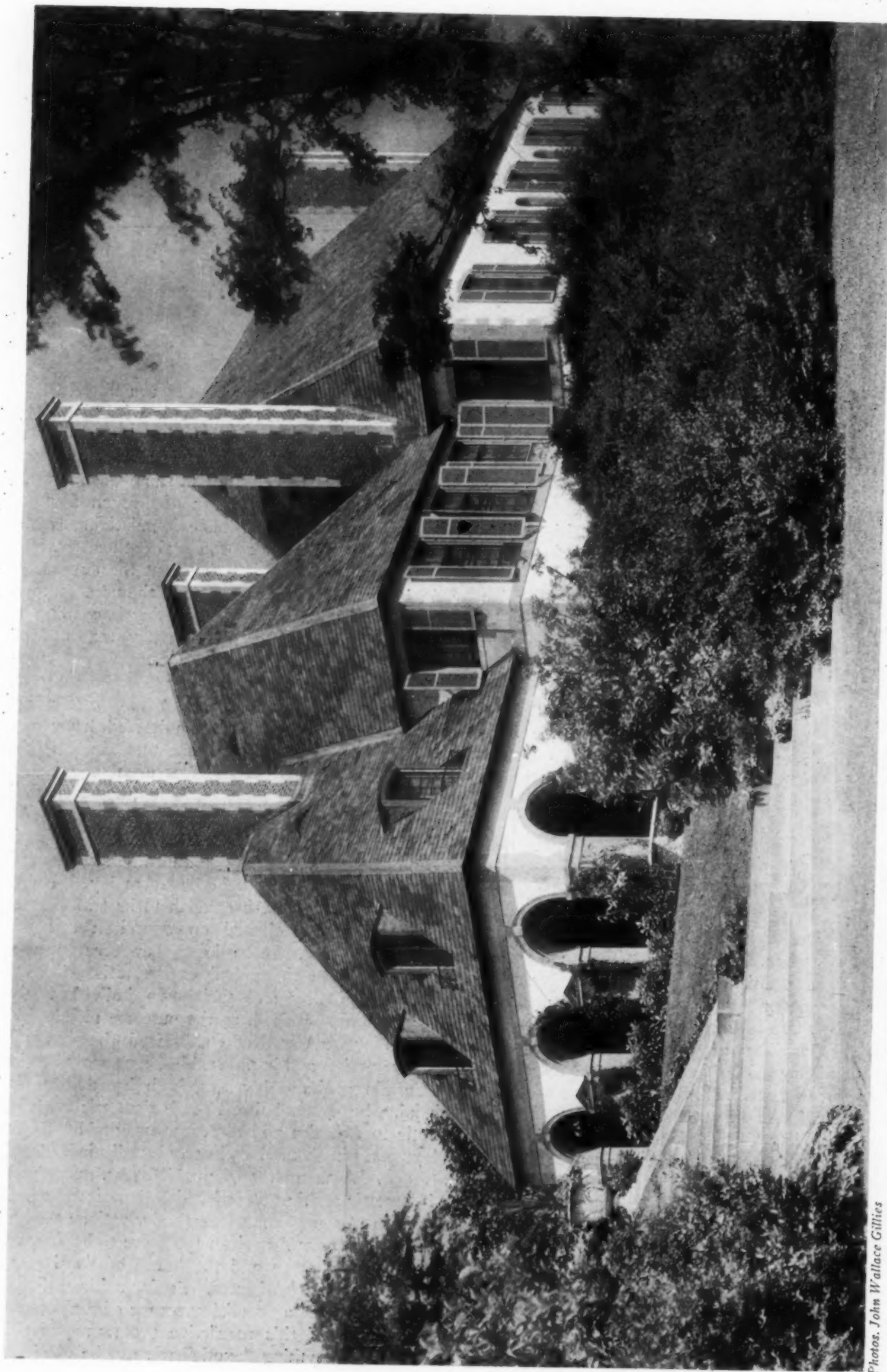
It is not the first time in the history of American architecture that France has furnished inspiration which has exercised a marked effect in the field of domestic design. In the early years of the republic, when feeling was particularly strong, French fashions had a profound influence, and this influence was reflected in domestic architecture as well as in the sort of clothing people wore, the kind of furniture with which they equipped their rooms, and all the sundry polite details that went to make up their environment. Unfortunately, a good many of the houses of that date have either entirely disappeared or else been so altered that the real source of their original inspiration is not readily obvious. The furniture of the time, however, and its minor accompaniments bear unmistakable witness to their derivation, while contemporary prints tell no uncertain story on the score of costume at that distant period.

How far this following of French precedents was the result of mature judgment and reasoned conviction in point of taste, and how far it was a matter of favorable sentiment enhanced by the glamor of novelty and appeal to the popular imagination, it would now be exceedingly difficult to say. We shall probably not be far wrong in attributing the wide prevalence of the French vogue to both causes combined. We are reasonably safe in assuming that when Chancellor Livingston built his house on the banks of the Hudson and filled it with choice French furniture, and that when Gouverneur Morris brought home sundry *objets d'art* that he had gathered during his residence in Paris and installed them in Morrisania, they were actuated by the discriminating

taste of cultured gentlemen. We are likewise safe in assuming that when the people of Philadelphia winned and dined "Citizen Genet," and danced about liberty poles they were moved purely by highly stimulated sentiment. Friendship for France was in the air.

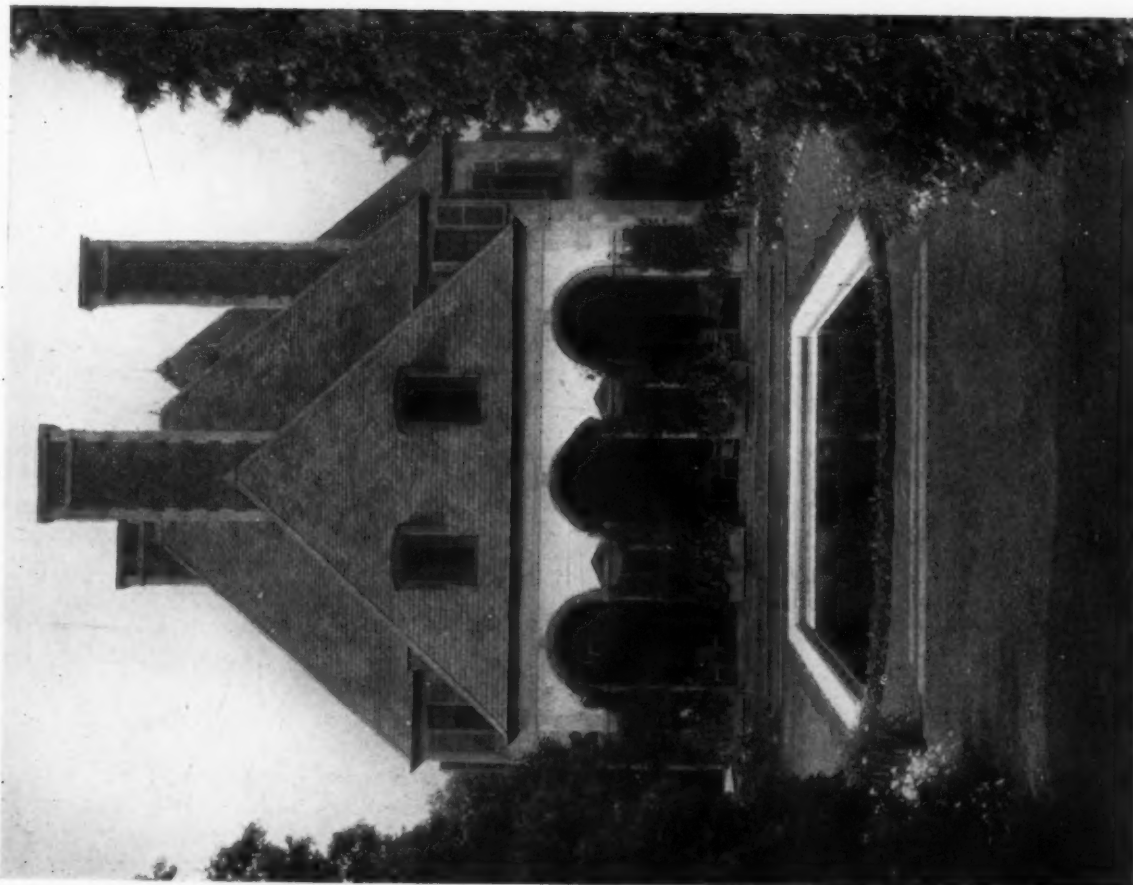
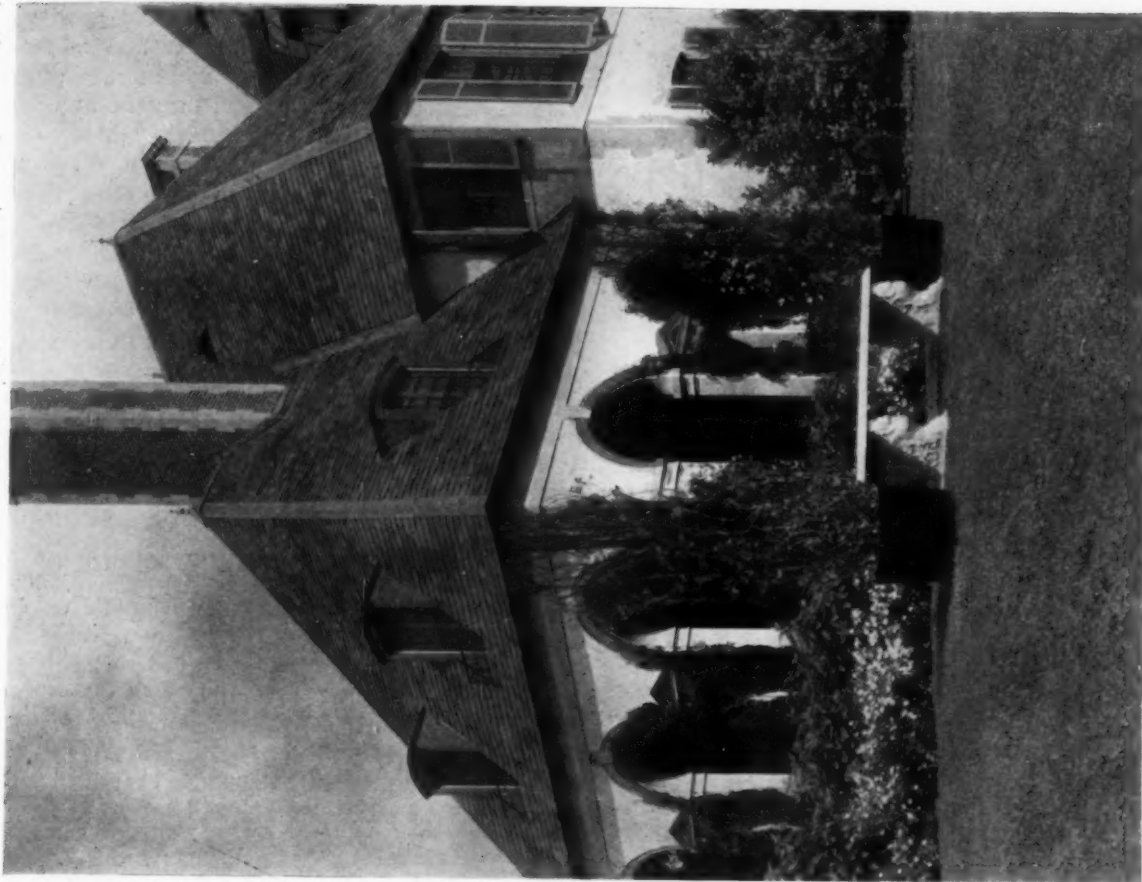
The current trend in favor of French domestic types is based on a more stable foundation. It cannot be ascribed to any sentimental enthusiasms that have captured the popular fancy at the expense of calm judgment. On the contrary, the acceptance of French inspiration at the present day is conditioned by cool discernment and a carefully reasoned appraisal of its worth. It stands altogether upon its own intrinsic merits. Open-minded readiness to accept and assimilate whatever is good, no matter from what particular source it may be derived, has always characterized American architecture in its best epochs. With the willingness or even eagerness to accept fresh material for assimilation, however, there is reserved the liberty of rejecting what is not suitable for the purpose. It is in this spirit of impartial discrimination that Mr. Pope and others working in substantially the same vein have employed French rural types as a growth suitable to be transplanted, acclimated and cultivated on American soil with promising results. In so doing they have not at all surrendered the rights and opportunities of manifesting originality and their own individuality of interpretation. Indeed, as the outcome plainly indicates, they have rather emphasized the factor of creative design and broadened its scope or application.

Certain prejudiced critics, both lay and professional, who contend that French domestic types are exotic to America and therefore unsuitable for employment, put themselves in an absurdly indefensible attitude. As a matter of pure history, every mode of domestic architecture of which America can boast has been at some time of exotic derivation; the only really *indigenous* American types are to be found in the Indian wigwam and the house of wattles covered with the bark of trees. So far neither of these types has proved a promising source of architectural inspiration. If this restrictive program of rigidly excluding everything "exotic" were to be carried to



HOUSE FROM THE GARDEN, ESTATE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT

Photos. John Wallace Gillies



DETAILS, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT



One View of the Entrance Facade

its ultimate logical conclusion, we should have no peaches, no pears, no cherries; no bricks, no silk, no roses, no potatoes,—in short we should be reduced to a state of voluntary savagery and utter destitution. It is sheer madness to dream of staying the course of evolution, whether in the general accompaniments of civilization or in the modes of architectural expression. The adaptation of fresh material is the means by which architecture is enriched and maintains its vitality. It is certainly the means by which domestic architecture in America today has attained the merits it possesses. Furthermore, French provincial domestic types are not exotic to England or America in the sense in which Italian or Spanish types might perhaps be termed exotic. With three factors that markedly affect French architectural style,—climatic conditions, materials, and general topographical characteristics,—having many close resemblances to the same factors in America, it is not unreasonable to regard with more than passing interest the type of domestic building in a land where the general trend and ideals of culture have much in common with those prevailing on the western side of the Atlantic. "There is nothing new under the sun" may be said as truly of architecture as of anything else. Novelty and originality are wholly dependent upon the personal equation. Creative originality in architectural design proceeds from the way in which the individual interprets, adapts, modifies

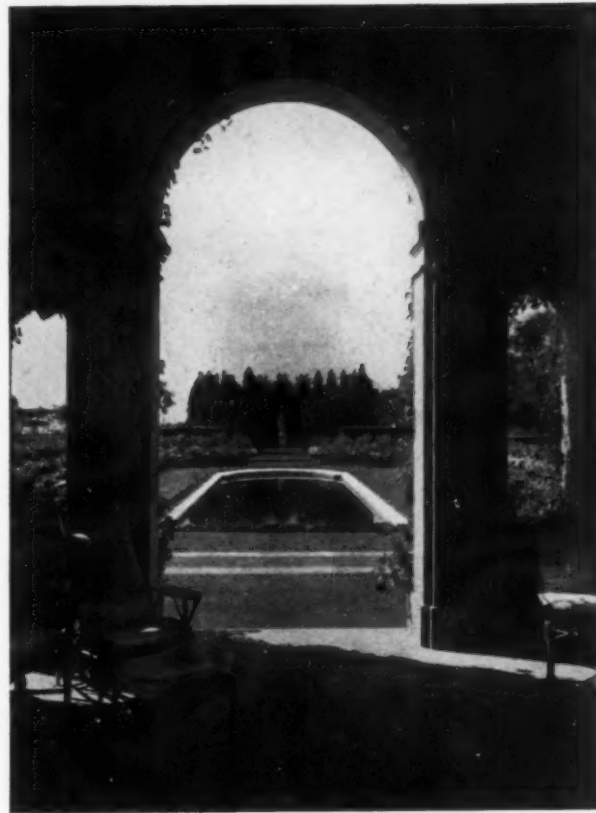


General View, Showing Garage and Servants' Wing

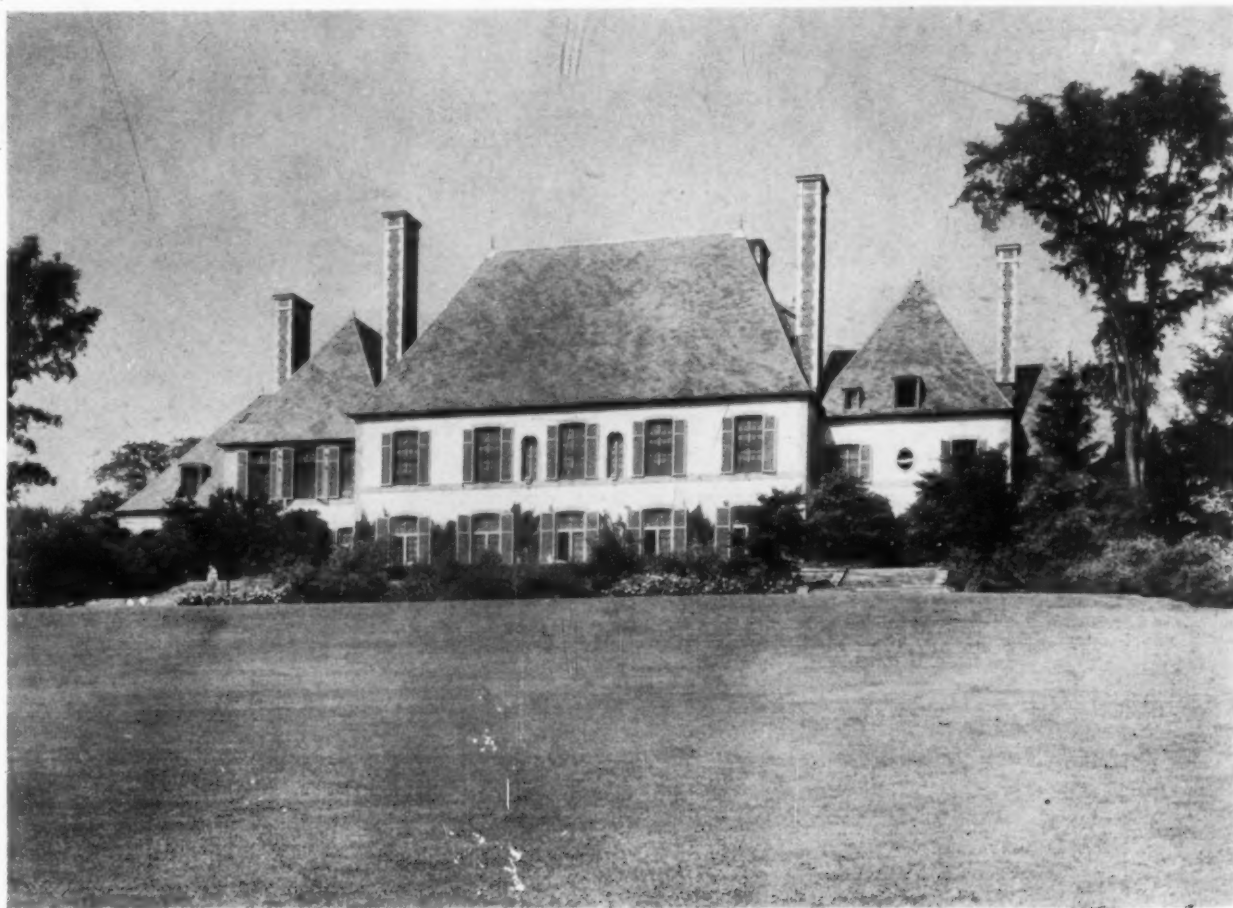
and combines the precedents at his disposal. Originality of design is fundamentally a selective and evolutionary process, and all worthy originality of architectural design has come by the channel just noted, not by contemptuous avoidance of precedents and an obstinate determination to produce something wholly new and totally unlike anything seen before.

Taking a type of provincial French house as a theme to work upon, Mr. Pope has produced a composition which, while agreeably reminiscent of the historical source that served as the germ of inspiration, is replete with the characteristics of individual interpretation, so that the distinctly personal quality of the conception is plainly apparent. As a matter of fact, while the French element has given the dominating tone, there are also elements of unmistakably Italian origin happily incorporated, so that the composition carries the easy air of truly cosmopolitan poise, a graceful, refined sophistication.

The plan is thoroughly American and thoroughly in accord with the domestic requirements of the present day. However acceptable may be the external style of the provincial French house as a factor of composition, there are comparatively few French country houses of the eighteenth century, or earlier, whose plan would satisfy even the least exacting American client. The American plan is fully organized and thoroughly articulated. It is easy to follow the purpose of all its parts at a glance and,



The Garden, from the Veranda



The Garden Facade



TREILLAGE ON THE VERANDA, HOUSE OF MCSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT



ENTRANCE GATES, ESTATE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT

quite naturally, it is carefully calculated to meet the requirements of the American mode of living and American methods of household management. The plan of almost any French country house, of a type likely to prove agreeably suggestive in point of external style, would appear incomprehensible and totally inadequate for convenience and comfort in its arrangement. The order of living in the one case is almost wholly different from the order of living in the other, and in any instance where French provincial precedents supply the motif from which a scheme of composition is adapted it is safe to assume that the French plan will prove of little or no value. With this fact in mind, it is worth noting that Mr. Pope has retained an external feature of admitted interest in composition and logically fitted its presence into the plan. The square tower projecting from the southwest front accommodates the staircase and makes it possible to provide a long, unobstructed cross hall connecting or drawing together all the principal rooms on the ground floor.

The south loggia, overlooking the flower garden and pool, is distinctly Italian in conception and treatment and is one of the most engaging external features of the house. There is nothing characteristically French about it, except the *treillage* on the piers within the arcade, and yet it fits perfectly into a body of obviously French inspiration without doing violence to the sensibilities of the most archaeologically inclined stylist. It is just by such skillful bits of manipulation and combination of precedents drawn from widely variant sources that the architect not only manifests his own sane originality but also justifies the eclectic practices to which American domestic architecture today owes no small share of the interest and freshness which render it notable.

Apart from this south loggia, which is quite appropriately carried out in a spirit of blithesome geniality in accord with its immediate environment and the purpose it serves, the exterior is composed with a degree of reticence and simplicity apparent only after close analysis. Viewed as a whole, the house does not impress one as being essentially austere in its expression, and yet it is not at all dependent upon an elaborately organized scheme of details to impart seemliness and suavity of finish. It is singularly free from all complexities of ornament.

There are no meticulously studied mouldings; and there is no cornice beneath the eaves. There is rigorous abstention from all manner of "jewelry" whose presence might have been condoned on the plea of customary convention. The single piece of deliberate decoration occurs in the treatment of the main doorway, and there the enrichment is fully justified for the sake of accent to emphasize the importance of a central feature and likewise to stress the simplicity of the rest of the composition. The flush

quoins and the string course between the stories can scarcely be put in the category of ornament. Their function, partly constructional in the case of the quoins, is chiefly to give definition and to articulate the ensemble. For the rest, whatever ornamentation there is proceeds from the necessary and indispensable items of constructive composition and the manner in which they are disposed,—the mass and balanced disposition of the several parts, the contour of the roofs, the proportions and placing of the chimneys, the rhythmical arrangement of the fenestration, the sizes and shapes of the penetrations, the character of the blinds and the

glazing of the casements, and, finally, the colors and textures of the materials. These are all the elements that enter into the ornamentation of the composition, and each and every one of them is a necessary and inevitable item of construction. Furthermore, each of them in itself is conditioned by the utmost simplicity of form. As a result this house, whose very essence resides in directness and simplicity without making a forced appeal to that end, has all the attractiveness and visual interest that are often arrived at by more artificial means. In actuality it is austere to the point of severity; in effect, it possesses grace.

One danger in adapting French provincial types to modern American use lies in the temptation to be carried away by the picturesque. The temptation is strong and readily yielded to. For instance, how often does one see houses admittedly designed from French provincial prototypes in which stuccoed wall surfaces have lost all the repose they ought to have through being cut up by brick band courses that can properly be used only where all the dimensions are conceived on a far broader scale than the adaptation usually exhibits! Nothing is more disastrous than this sort of futile striving after too many "features."



Boat House, Estate of Moses Taylor, Esq.

Some Old Houses in Wiscasset, Me.

By M. O. GOLDSMITH

THOUGH considerably celebrated for the nautical enterprise of its inhabitants," Wiscasset was first accurately described, says the Rev. Alden Bradford, by himself in 1800. (See Collections of Massachusetts Historical Society for 1800, p. 280 and ff.) It was then a port of entry and delivery, deriving importance from its situation on the western branch of the Sheepscot River some 20 miles from the mouth of that wide and navigable estuary. The name "Wichcasset" had been given the spot by the Indians to denote the confluence of three tides. (See p. 267. Sewall.) For many years it had been a center of exportation of spar timber to Europe, but at the turn of the century the merchants residing there were chiefly employed in the West India trade, owning nearly 30 square-rigged vessels. Consequently there were "considerable wharves in this place, one of them 550 feet in length, . . . large and elegant dwelling houses, numerous stores, a meeting house and court house." Moreover, Wiscasset was the shire town of Lincoln County; it was on the post road from Boston to St. George's River, and got mail from Boston twice a week. Its only shame was that some of the common people imbibed too freely of spirits, and often drank tea twice a day, "which must be very injurious to the constitution," says their pastor and historian.

Wiscasset was among the several ports of the eastern states surveyed by Joshua Humphreys in 1801 for the purpose of ascertaining the best place for docks and navy yards. In his report to the Secretary of the Navy, from which extracts were published in the *American Review* for 1802, Humphreys sums up the advantages and disadvantages of New London, Newport, Boston, Charlestown, Portsmouth, Portland and Wiscasset. He rules out the Sheepscot port for these seasons:

- 1) Fogs that are frequent on this coast.
- 2) Great distance from the center of the Union.
- 3) Difficulty of procuring artificers and seamen.
- 4) Price demanded by Mr. Lee for his land and mills (on Birch's Point), being twelve thousand dollars."

But one can see that in spite of its remoteness and the price put upon the best land for docks by this Silas Lee, of whom we shall speak later, Wiscasset held a place of considerable commercial importance in 1802. Along came the War of 1812 with the paralyzing Embargo Acts and ruined the merchants. The town received an economic blow from which it never recovered, for maritime trade was not resumed from these Maine ports. From an architectural point of view we are indebted to this period of financial depression as we are to the volcanic eruption that preserved Pompeii as it was in its prime. There was no money during succeeding generations to reconstruct the fine old houses according to changing

fads. They remain today much as they were, although two of those illustrated here—the Carleton and Tucker houses—have undergone changes for the worse.

The oldest of the houses shown here is known as the Governor Smith house. It was erected by the Hon. Silas Lee soon after his title to the land had been perfected in 1792. I quote Mr. William Patterson of Wiscasset, to whom I am greatly indebted for authentic data concerning the various buildings: "Although an earlier date has been assigned for its erection, it does not seem to me likely that so careful a lawyer as Judge Lee appears to have been would have expended much money upon a piece of land to which he did not have a perfect title. Whether the entire house was erected that year, no one knows. The portion nearest to the meeting house (seen as the brick wing in the picture) appears to be older than the main house." Along in the 'thirties the house was bought by Samuel E. Smith, Governor of Maine 1831-33, and is still in his family. No alterations have been made, but the portico, which fell into neglect during the governor's long tenancy, was carefully restored from the original by his widow.

Before inquiring into the sources of the style of the house, it may be well to mention the various local building enterprises of Judge Lee. He built the Smith house around 1792. Then, on the stretch of 50 acres considered by the government as a site for navy yards in 1802, he built another notable house, since destroyed by fire, where he lived after leaving the Smith house. In 1807 he employed a Scotch architect, says tradition, to build the Tucker house, where he lived until his death in 1814. Records show that he owned a number of other houses from time to time, but whether they were all built by him cannot be determined. It seems safe to conclude that building houses was a hobby with him, aside from his legal duties, and that he had a keen sense of real estate values can be deduced from the price he put on Birch's Point. His architectural taste, while not based on technical training, was at least up-to-date. His biography reveals the fact that before coming to Wiscasset he had been where he would have seen and noted the best contemporary building in and around Boston. He was born in Concord, was graduated from Harvard in 1784, studied law at Biddeford, near Portland, and started his professional practice in Wiscasset, where he had a clear and, as it turned out, a fertile field; for during the strenuous days of the War of 1812, while he was Judge of the Probate, the courts were crowded with cases involving violations of the Embargo Act. All the commercial interests of the vicinity were against him, yet he was highly respected by his neighbors for devotion to his calling. (See Willis.)

Returning now to the first house built by Silas Lee, we can perhaps understand better the unusual



Flying Staircase in Tucker House

combination it represents of Colonial features—survivals of the early eighteenth century—and others showing post-Revolutionary, classical tendencies. I have an idea that the local builder followed his well-thumbed carpentry books except when his employer took a hand and suggested something newer, such as the rounded portico. The house is a patriarch for dignity. So far as the engaged pilasters on the facade are concerned and the brick belt course at the side terminating before reaching the corner, the building might have stood on the site some 50 years before Lee bought the land. But the rounded portico could not have been earlier. Bulfinch used a semi-circular portico with free columns above an arcaded basement on the Barrel house, finished in 1792. Samuel McIntire sketched the facade and adapted the rounded portico on a small scale to the doorway of the Nathan Read house in Salem, dated 1793. (See p. 221, Kimball.) That, so far as is known, was the first of its kind in New England.

There is a possibility that the Smith house was built without a portico, but the plainness of the door itself would imply that in a house of this impressive type a portico enrichment of some sort was part of the initial plan. It is quite possible that the portico was not finished until a year or more after the house was started, as local buildings progressed slowly. I



Tucker House, Wiscasset, Me.

Built by Silas Lee about 1808

consider it a suggestion for modernity by Lee or by a friend who had seen the Barrel and Read houses, since no later owners or tenants of the house are known to have made any changes, and since rounded porticos are not to be found in the more familiar builders' guides available in 1792. I have looked through William and James Pain's English publications for instances of use of the guilloche appearing on the portico frieze. It is done in the heavier style that preceded the Adam refinement of similar classical motifs. Thus in "The Builder's Companion," published in London in 1758 (Plate 51), among other ornaments for the bases and sub-bases of pediments, is this identical guilloche. In a simpler form it is used on the belt course between the first and second stories in a design for a gentleman's house in William and James Pain's "British Palladio," published in 1786 (Plate 5). A year later William Pain published the original simple design of our portico, much elaborated with beaded mouldings decorating the twisted bands and with various types of rosettes in the centers of the circles. (See Plate 27, "Carpenter's and Joiner's Repository.") It is interesting to find that the large scaled fret on the soffits of the arches in the living room is also among the designs in the 1758 English edition of "The Builder's Companion" in which the guilloche appears. I take it that these two motifs represent the Georgian version



Entrance Detail, Governor Smith House



Governor Smith House, Wiscasset, Me.
Built about 1792 by Silas Lee



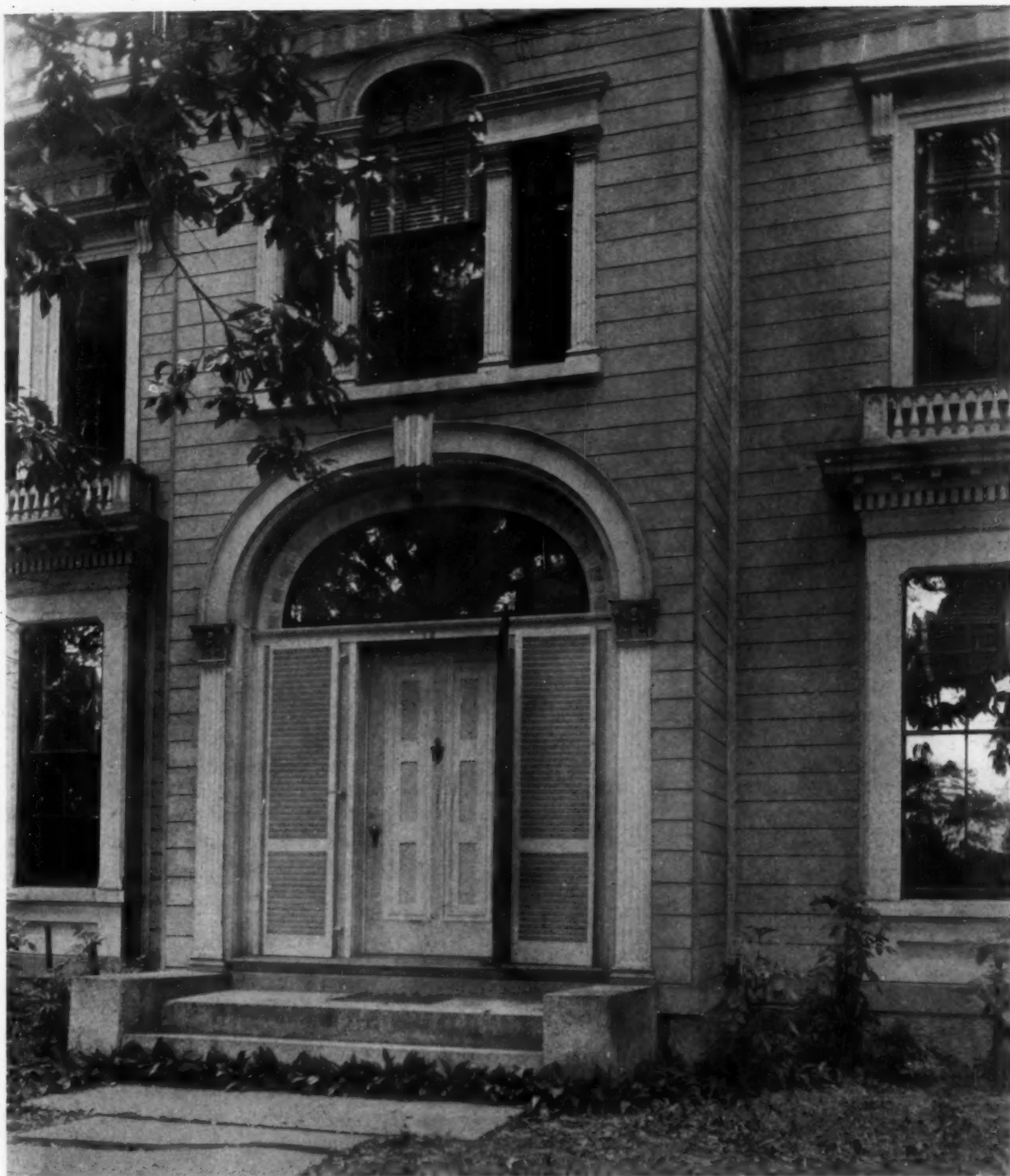
Front View, Governor Smith House, Wiscasset

of Palladian details, whereas the dentil moulding below the console brackets all around the room in the Smith house shows the influence of the fine scaled Adam details that appear in the later Pain publications and in Benjamin. Adam, too, is the mantel treatment. End blocks and sunken panels belong to the innovations as introduced by Bulfinch and McIntire and codified by Asher Benjamin in his builders' guides. The general architectural treatment of the living room, however, recalls the pre-Revolutionary period, since fireplace and window recesses at

either side are framed with an order as in the Royall house at Medford, built before 1738, and in the Jeremiah Lee house at Marblehead, dated 1768.

The stairways and balusters are distinctly in the old style that held throughout the colonies after appearing in the Hancock house in Boston, dated 1737. In houses showing incoming Adam tendencies, as here, one would expect curving stairways and plain balusters, but these are later survivals of the much older turned balusters and spiral newels.

The Carleton house, across the street from the



Entrance, The Carleton House, Built about 1804 by Joseph Tinker Wood

Smith house, owes its Victorian character to alterations made about 65 years ago. The house was erected, however, soon after the purchase of the site in 1804 by Joseph Tinker Wood, who sold the house in 1807 to Moses Carleton, Jr. (one of the wealthiest shippers in town) for a cargo of rum valued at \$12,000. Mr. Wood employed as his builder a man who built a similar house in Damariscotta, across the river, and by comparing the other house (which has never been altered) with the Carleton house, I am able to point out what I think were the original fea-

tures,—the colossal pilasters at the corners of the facade, the cornice, with its Adam detail, and the central projection with the doorway and Palladian window above, these not altered in later building.

The Tucker house as built by Silas Lee around 1808 had a pedimented front with round wings at either side, flush with the facade. It was said to have been copied from an old house in Dunbar, Scotland, by the Scotch architect employed by Judge Lee. I doubt if the Dunbar house could have been older than 1750, for both the round projecting bays



Mantel, Governor Smith House

and the pedimented front were new features in England then. The present Tucker house, as altered around 1860, shows an arcaded lower piazza with a Victorian form of supporting pilaster above. The history of this addition makes an interesting story. It seems that Captain Tucker, the father of the present owner, had spent much time in Charleston, S. C., where he was a ship chandler, and had admired the open piazzas of such houses as the Ravenel residence there. (See p. 182 of "The Colonial House" by J. E. Chandler.) Like many other independent-minded travelers, he wanted to incorporate what he had seen in his own home. So he had this project-

ing piazza built on in front and the roof changed to extend over all, but for his model he used the state capitol at Augusta, which was designed by Bulfinch and finished in 1832. The severity of the winter gales off the bay below the house made it necessary to enclose the open galleries soon after they were built, and that accounts for their present form. Inside there is a beautiful flying stairway, built on an ellipse. This too is said to have been copied from the Dunbar house and, if so, is another indication that the Scotch model was not of much earlier erection than this Maine copy. An American parallel is the stairway of the Nathaniel Russell house at Charleston, S. C., built in 1811 (See p. 151 Smith).

The Sortwell house has a fairly romantic past. I quote Mr. Patterson for the facts: "Construction began about 1807-8. It was probably occupied by the first owner, Captain William Nickels, a retired master mariner, as early as the latter year. Captain Nickels suffered reverses of fortune during the distress brought on all merchants and shipowners from Maine to Georgia by the non-intercourse act, the embargo, and the War of 1812. He died in 1815. The house passed to the ownership of a close friend, and a few years after the death of Captain Nickels it was converted into a tavern and continued to be used as a public house until 1899, when it was purchased and occupied by the late Hon. Alvin F. Sortwell, whose family now occupies it during the summer months, a use for which it is eminently well fitted."

The facade combines a number of features, any one of which might have sufficed for Bulfinch and McIntire, who were seeking abstract classical balance of form and the purification of classic motifs as derived from Adam. Thus in Bulfinch's design



Upper Stairway, Sortwell House



Stair Hall, Sortwell House

for a city house after 1796 (See Fig. 172 in Kimball) the central features of door, Palladian window and half-round window in the third story are enough. In the Barrel house (See Fig. 184 in Kimball) Bulfinch introduced to New England the arcaded treatment of first story windows supporting an order, after the manner of the fine English country houses designed by James Pain. McIntire's Salem houses show many variations of porticos as the main enrichment of his facades. But in the Sortwell house, as in the Craft house in Roxbury (built in 1805), we see a combination of all these features with pleasing emphasis on the central axis through a slight projection that shows in the illustration, not far from the upper right hand corner, by a break in the cornice.

It is the academic treatment of the central element which reveals the progressiveness of the local builders. Boston had known blind arcades supporting pilasters only since the completion of the Barrel house in 1792, and Portland houses do not show like treatment before 1805, under the influence of Alexander Parris, a follower of Bulfinch. So Wiscasset at this time was in the vanguard of Maine architectural leadership. If a fire along the wharves had not destroyed what is said to have been an earlier prototype of the Sortwell house, we should, perhaps, have further proof of this interesting, little known fact.

In contrast to the unified architectural scheme of the facade, there is no conformity evident in the decorative details. Against plain matched boarding are patterned in an exuberant spirit diverse motifs,—Greek rosettes on the eaves cornice, Gothic balustrading on the portico, a free adaptation of classic grooving on the pilasters, and what may be a purely



Sortwell House, Wiscasset
Built about 1807-1808

American type of fanciful mouldings. Happily, the builder's nice sense of scale and space relations holds them all together. The wooden fence is a recent addition. An older photograph shows the iron fence with the more delicate sheaf design in accord with the many classical details of the carving. Many fine houses of the period of the early republic are marred by fences that belong to the heavier Colonial style. The story goes that dollar bills pasted over the front of the house would not have paid for the woodwork. A professional architect might not have allowed this free indulgence of the carver's skill. The mouldings



Facade Detail, Sortwell House



Entrance, Sortwell House

in particular are most ingenious. We have everything, it seems, from the miniature Adam festoons, gauged in the moulding over the frieze of the portico, to the split dentils in the architrave of the third story central window, which give the effect of Greek fretting. There is fine herring-bone reeding in the sunken panels of the door pilasters, and the interlacing circles of the lintel suggest a design for a balustrade in Asher Benjamin's "New System of Architecture" of 1806. (See Plate 32.) The elliptical fanlight, which was never seen before the Revolution, has here a familiar design for the leads, perhaps taken from the same book. (Also Plate 32.) As compared with Salem houses of about this period, the Sortwell fanlight betrays a kinship to the earlier half-rounded form, and less abandonment to the flattened proportions of the Salem work. (See volume on McIntire by Cousins and Riley.)

Inside the Sortwell house it is the hall and stairway which demand special attention. Built in the oval shape favored by Bulfinch, the hall allows the stairs to ascend in a curving course about an elliptical well capped by a projecting skylight. Such stairs in Pain's plans of English country houses, are described as "best stairs." Detail of the arch over the first step shows the half-round columns supporting an arch with delicately paneled soffit with a beaded edge, repeated on the string of the staircase. At either side of the stairs are the square living and dining rooms. The doors have refined architraves, and dignified half-round pillars supporting a frieze and cornice much in the manner of McIntire's work. The door paneling, as well as the paneling of the arch soffit over the stairs, would serve to date the house as belonging to the period of Adam influence, derived through Asher Benjamin, even if there were no other indications.

People like to think that there is some connection between rope moulding and the nautical experiences of the owners of seaport houses in which it is often employed. One of the doors inside the Sortwell house shows an effective use of it. We find this "cabling," as Pain calls it, illustrated in his many London publications from 1758 on, and it was incorporated in the American editions as well as in Benjamin's books for provincial builders. It was not therefore peculiar to seaport towns or ships'

carpenters, however skillful and ingenious they were in using it, and there are many instances of such use.

The newest of the buildings in this group is the brick court house erected in 1824 on the village green to replace the wooden structure mentioned in the Rev. Alden Bradford's description of Wiscasset in 1801. Although removed in its extreme simplicity from the public buildings of Bulfinch, it represents a common type derived from his work and reveals marked beauty of balance and proportions.

There are a number of other houses in Wiscasset somewhat similar to those shown here. To visit the town is to gain a fresh impression of what a community can be when permeated by a fine spirit of citizenship seeking creative expression in its architecture. On the whole, Wiscasset preserves buildings representing several phases of classic influence which prevailed before the era of the Greek revival. In particular, the Smith house, the Tucker house, and the Sortwell house show an "awareness" of advanced contemporary styles unusual in a town situated at "this great

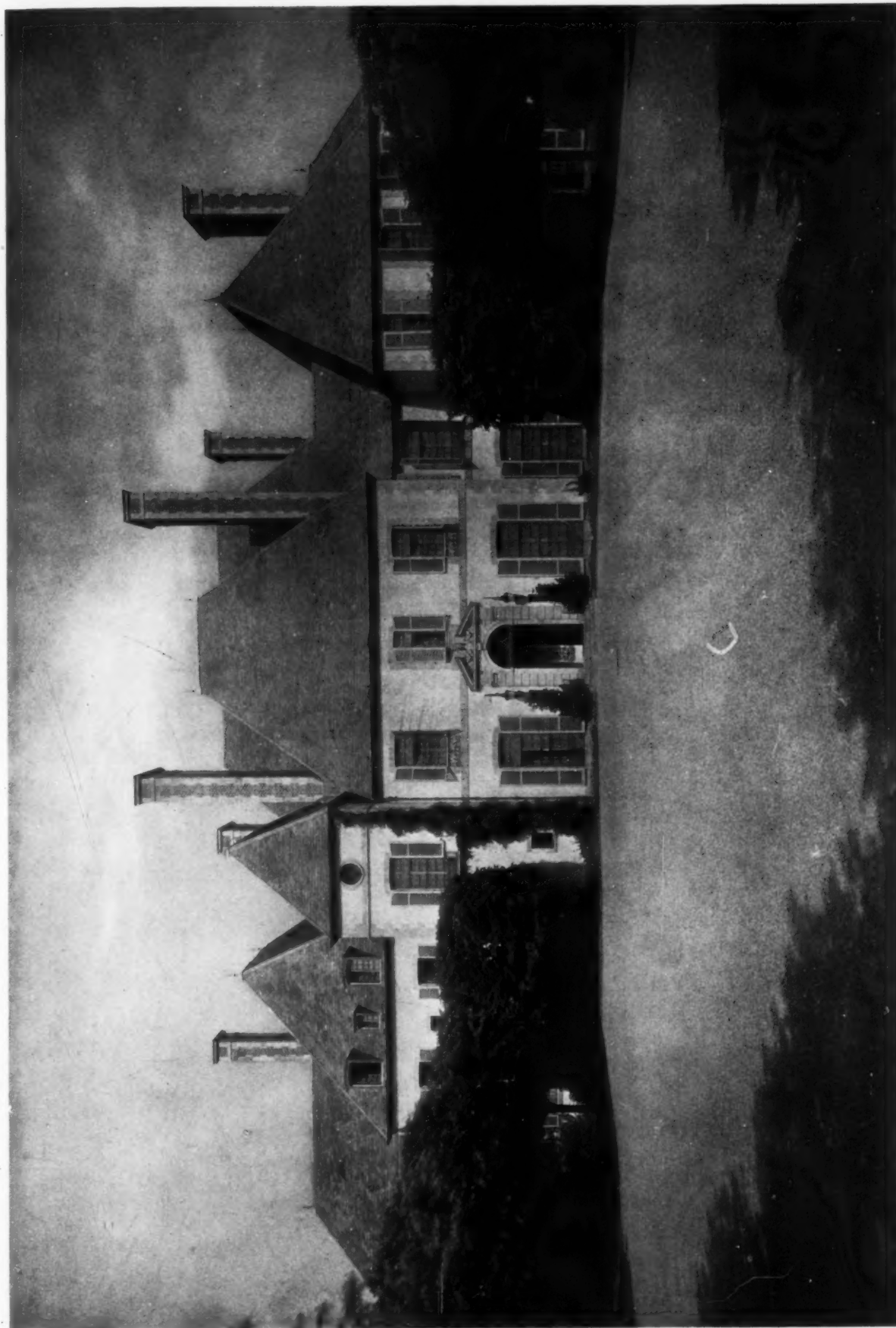
distance from the center of the Union." We have seen that they owe as much to Bulfinch, perhaps, as to any one American designer, but that does not belie their noticeably outstanding quality—individuality.

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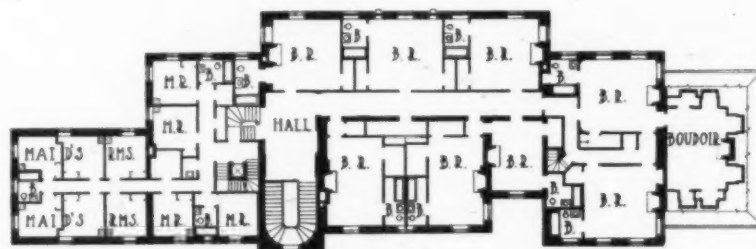
Stair Hall, Governor Smith House



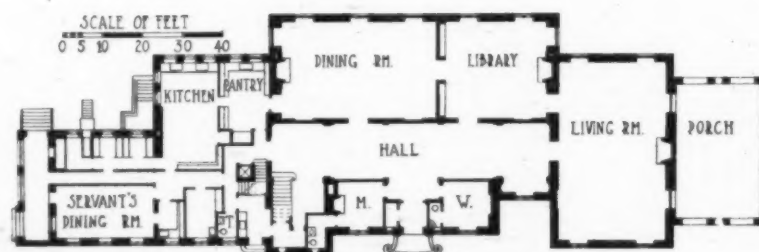
Photos, John Wallace Gillies

Plans on Back

HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT



SECOND FLOOR



FIRST FLOOR

PLANS, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.

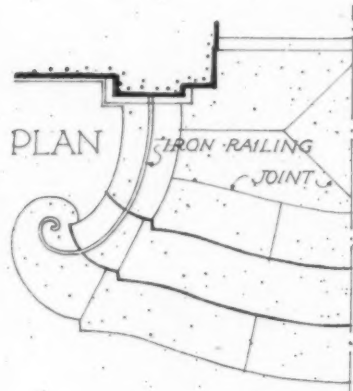
JOHN RUSSELL POPE, ARCHITECT



MAIN ENTRANCE, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.

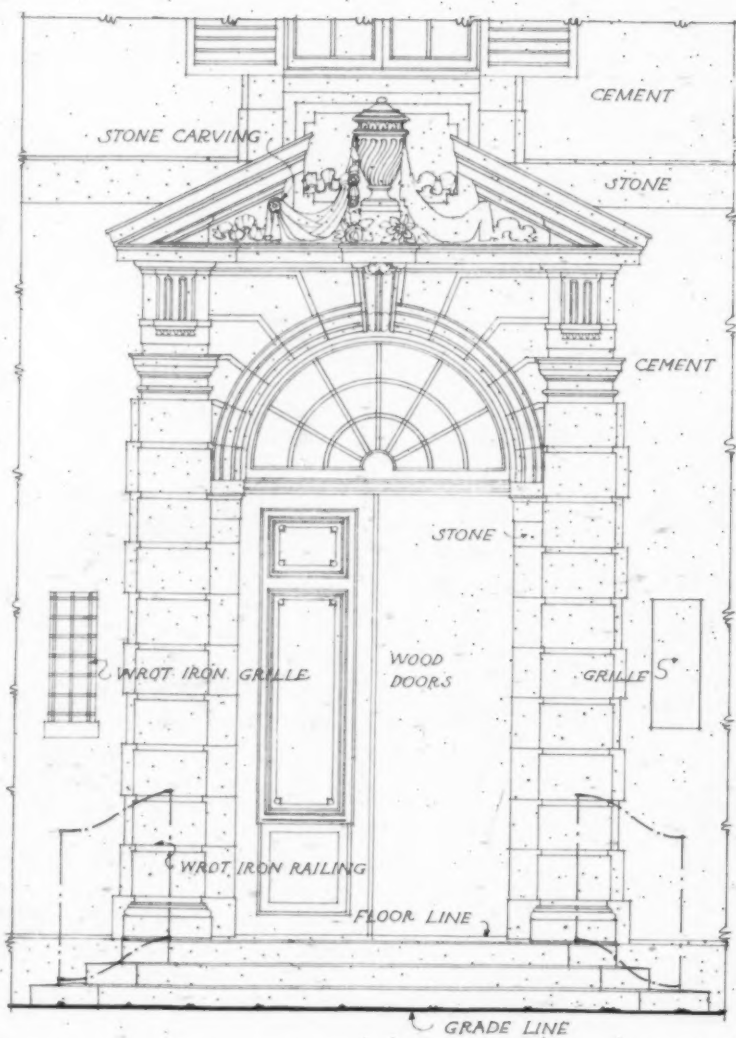
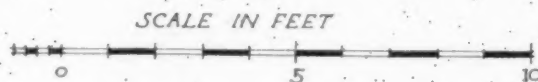
JOHN RUSSELL POPE, ARCHITECT

Measured Drawing on Block

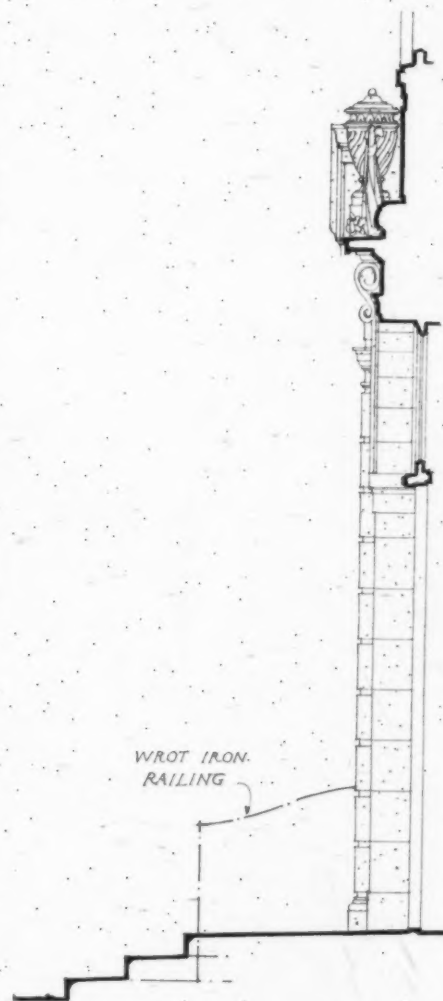


ENTRANCE DETAIL

JOHN RUSSELL POPE, ARCHITECT
NEW YORK CITY



ELEVATION



SECTION

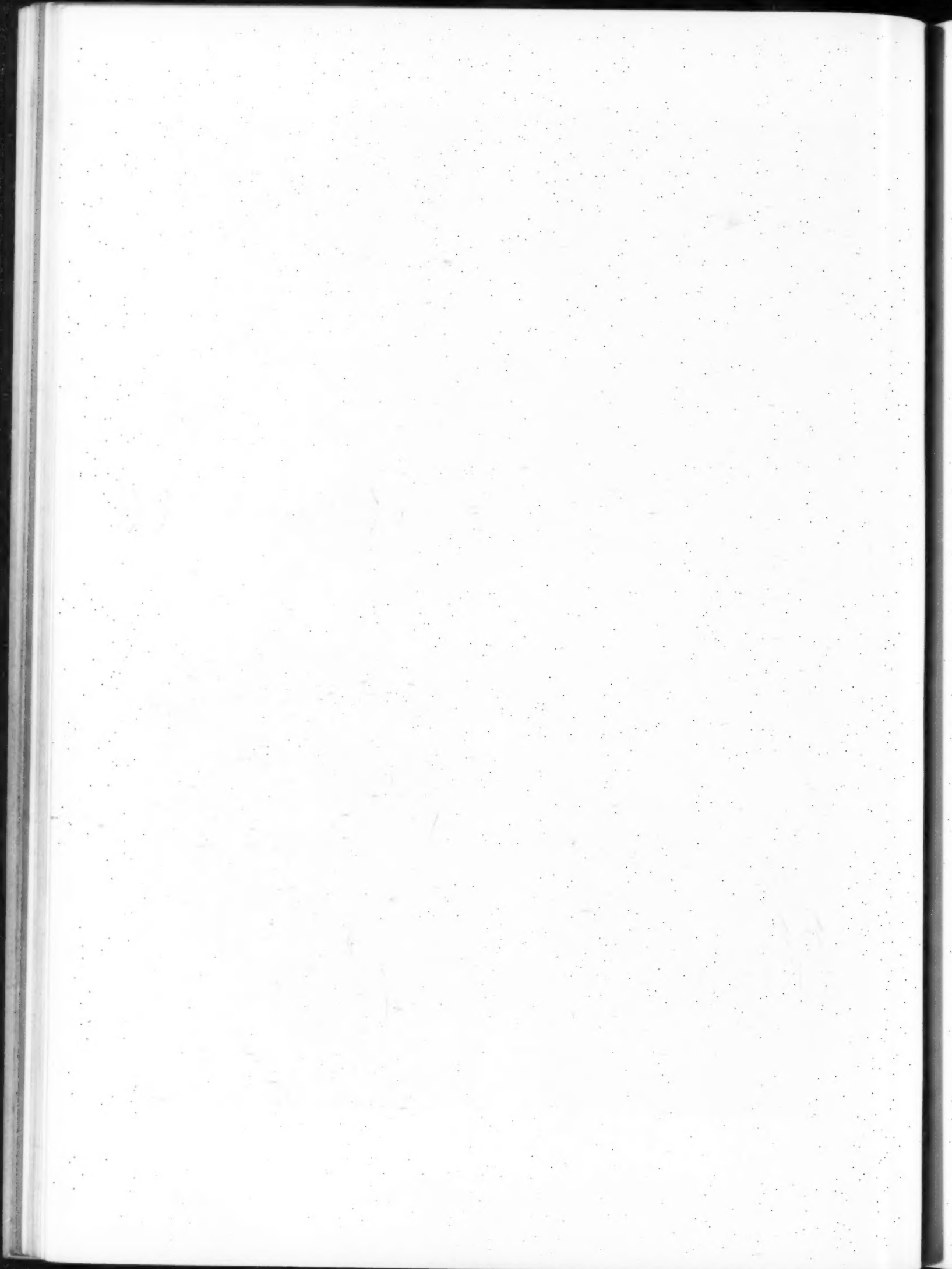
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The ARCHITECTURAL FORUM DETAILS



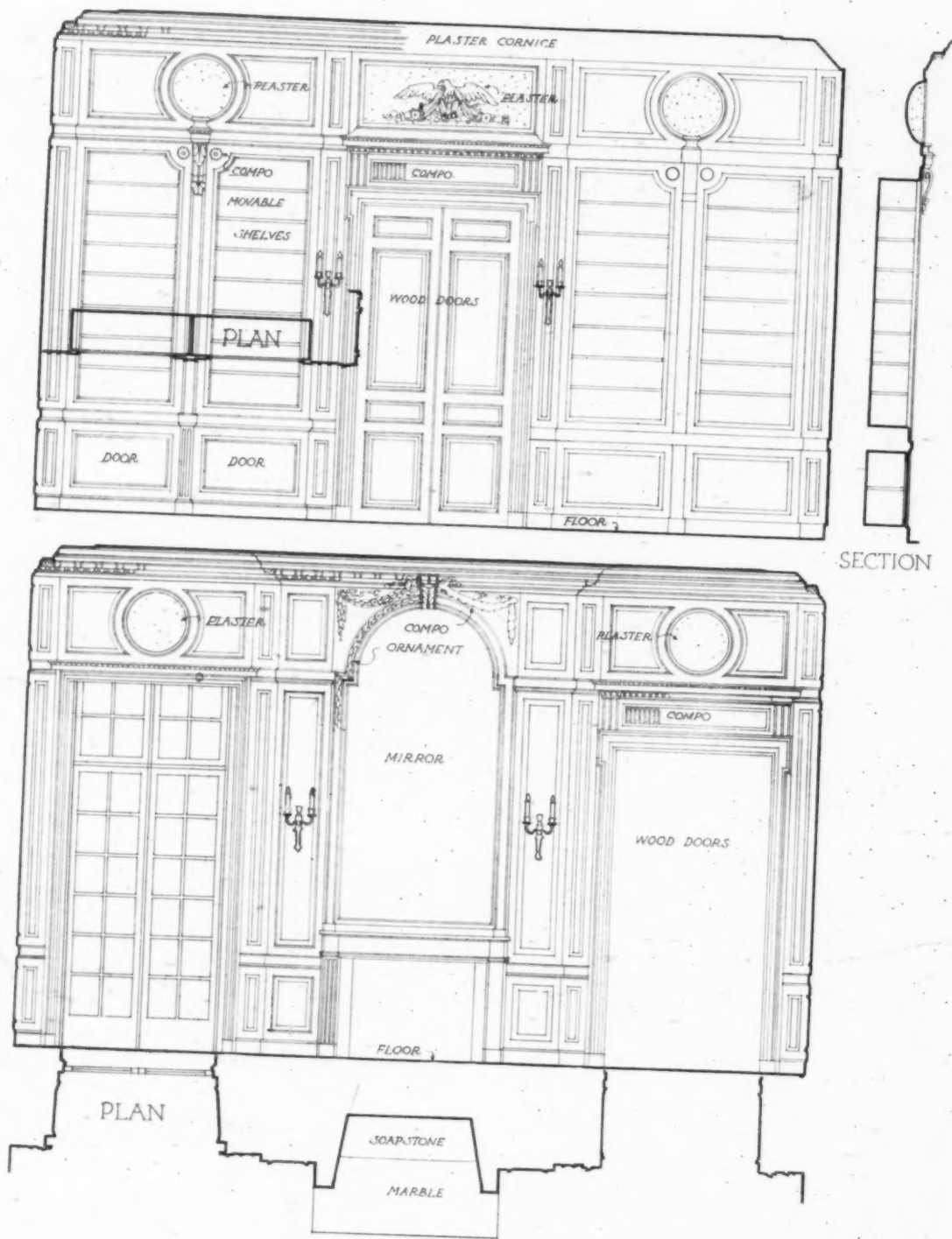
THE VERANDA, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT





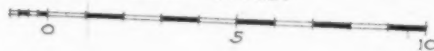
Measured Drawing on Back

LIBRARY; HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT.



DETAILS OF LIBRARY
JOHN RUSSELL POPE, ARCHITECT, NEW YORK CITY

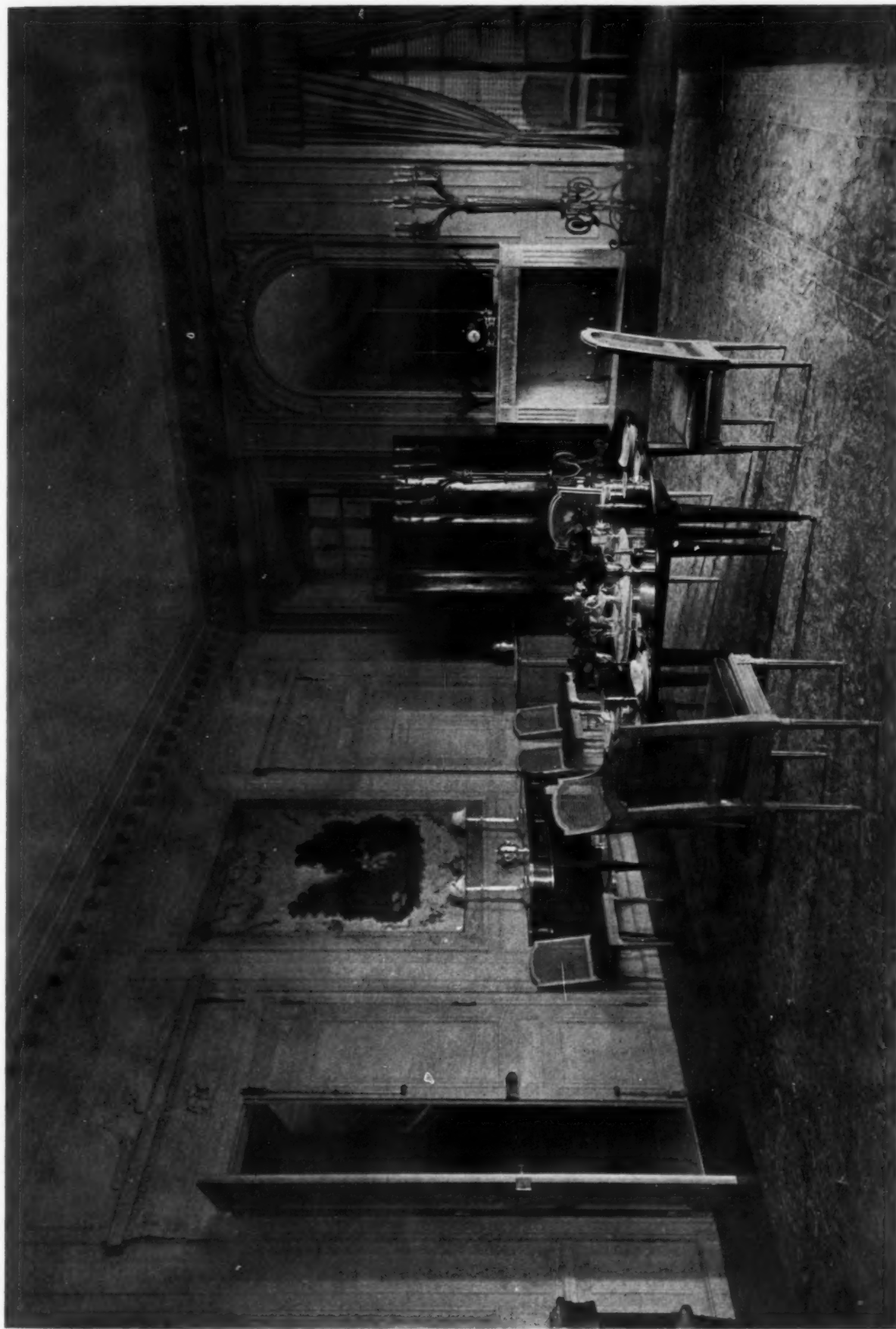
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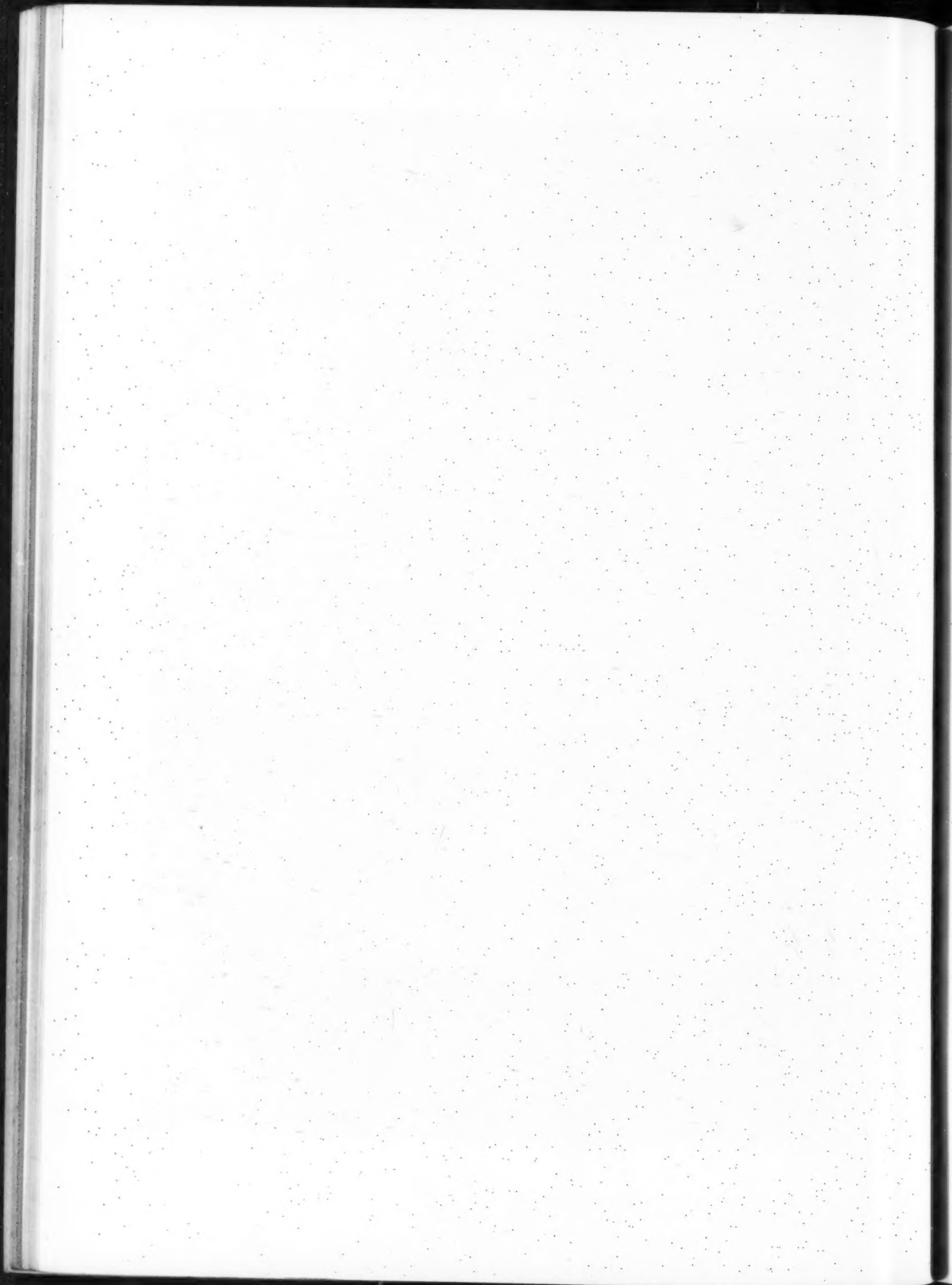
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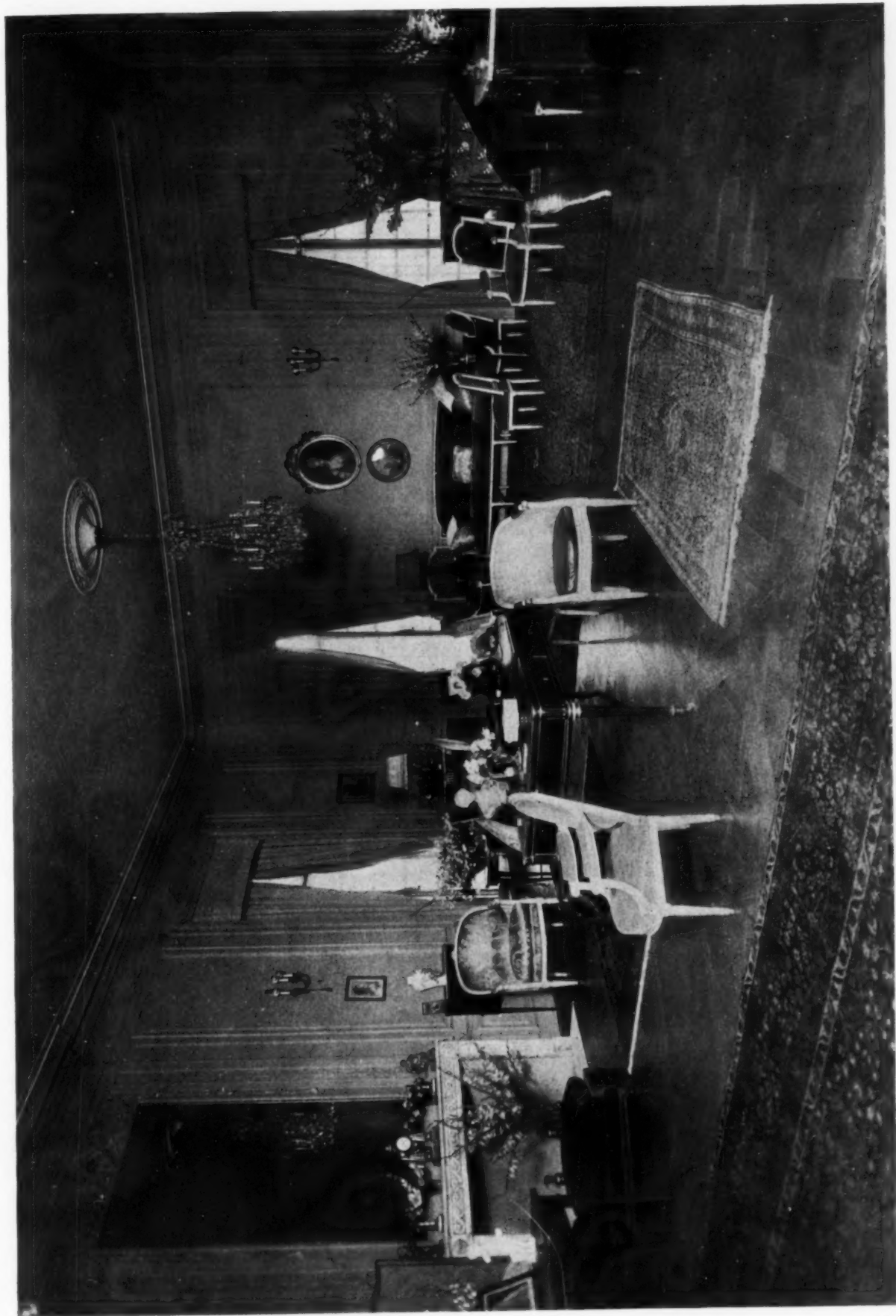
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The ARCHITECTURAL FORUM DETAILS



DINING ROOM, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT





LIVING ROOM, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT





DOORWAY IN DINING ROOM, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.

JOHN RUSSELL POPE, ARCHITECT





HALL, HOUSE OF MOSES TAYLOR, ESQ., PORTSMOUTH, R. I.
JOHN RUSSELL POPE, ARCHITECT



Shady Side Academy, Alleghany County, Pa.

E. P. MELLON, Architect

DURING the last few years, as population in America has increased and wealth has been more evenly distributed, more and more parents have found it possible to send their sons to preparatory schools. This has necessitated throughout the country a gradual increase in the number of schools being created, and an enlargement of those already existing. The centers of our population have become more numerous, and along with this growth there has come also a great increase in these centers of the number of amusements and other distractions for the modern youth. Therefore, it has been found advantageous to establish new preparatory schools and country day schools in rural localities located conveniently to cities. As this tendency has been rapidly growing and the problem successfully met, the older established preparatory schools have been and are gradually adopting this idea and establishing themselves in the country, where youth has no distractions, excepting those activities, mental

and physical, which are directly connected with the schools. This is now being done by many institutions.

In adopting the modern idea of a country school, and in the establishing of new buildings, etc., a great many new problems have arisen which have required for their solution the close study of both the architects and those directly responsible for the schools. Some of these problems have to do with matters of adequate and easy transportation to and from the city; the availability of sufficient water and fuel supplies; the housing and boarding of instructors and students; and the establishing and keeping of a complete domestic unit. It can be readily seen, of course, that the advantages of the country for the mental and physical development of the youth are very great. The possibilities in the way of athletic activities are unlimited, and his mind is thereby made much more adaptable and receptive. It has been proved that the mind as well as the body of a country school trained youth is very much healthier than

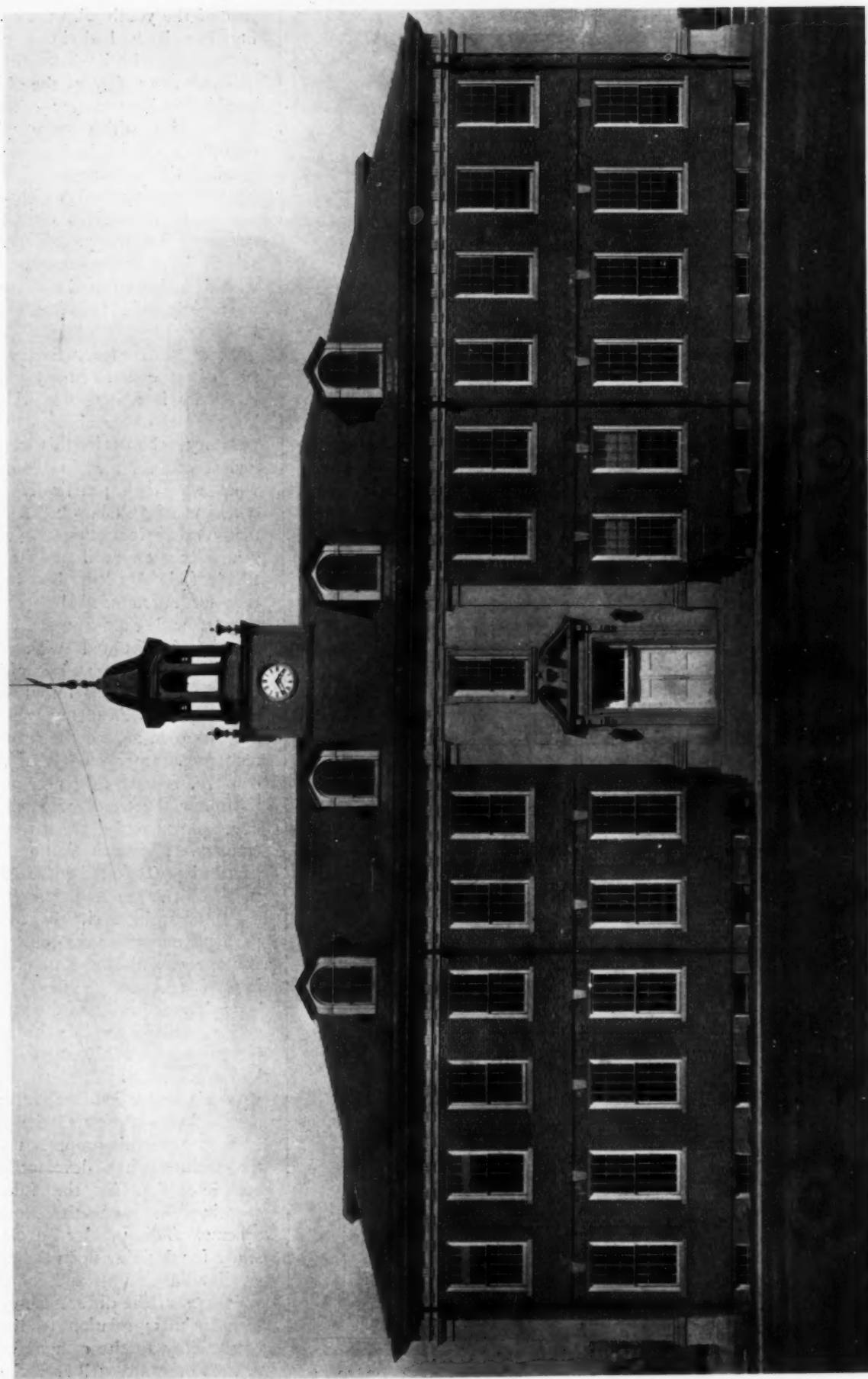


Entrance Gateway, Shady Side Academy

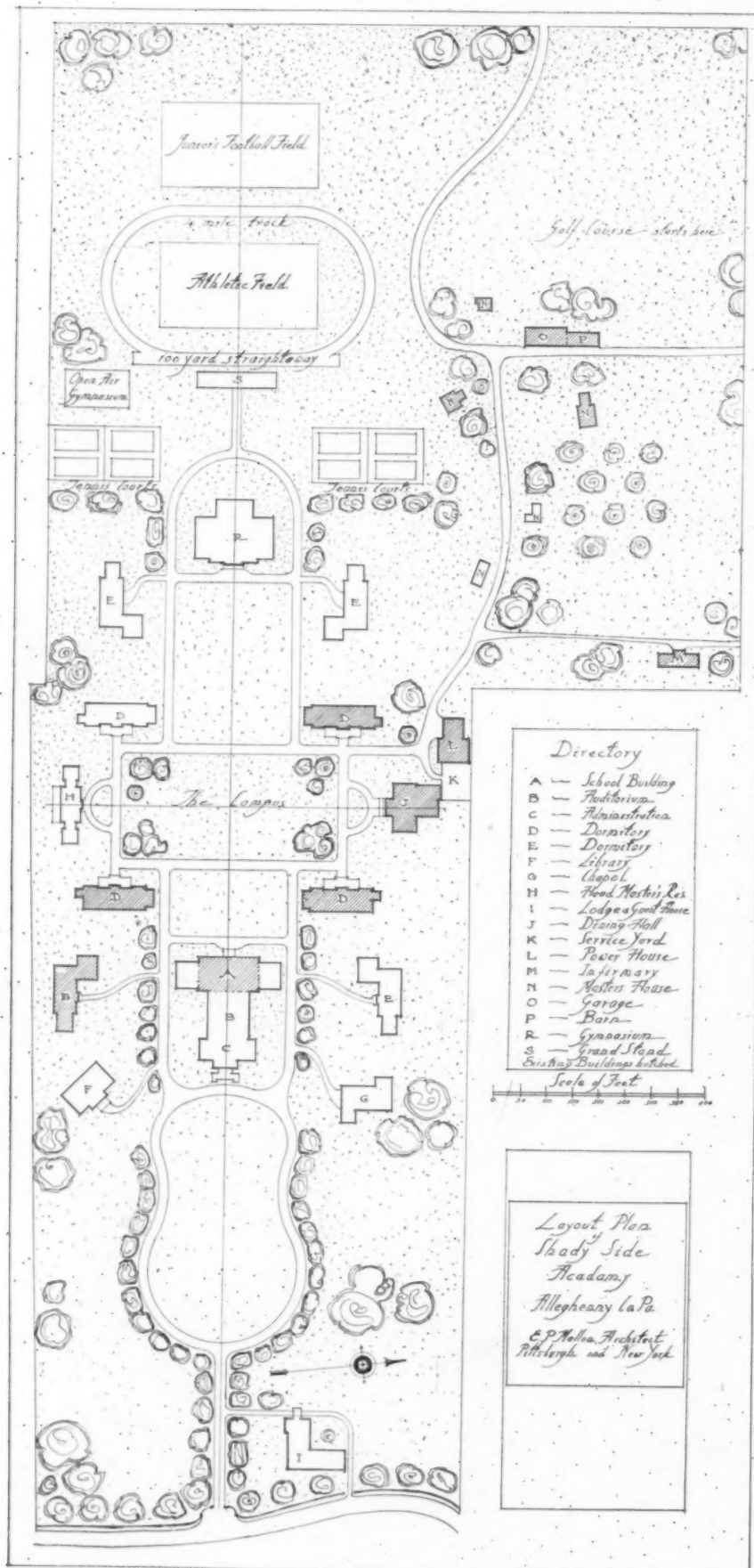


ONE OF THE DORMITORIES, SHADY SIDE ACADEMY, ALLEGHANY CO., PA.
E. P. MELLON, ARCHITECT

Photos, Trinity Court Studio



MAIN SCHOOL BUILDING, SHADY SIDE ACADEMY, ALLEGHANY CO., PA.
E. P. MELLON, ARCHITECT



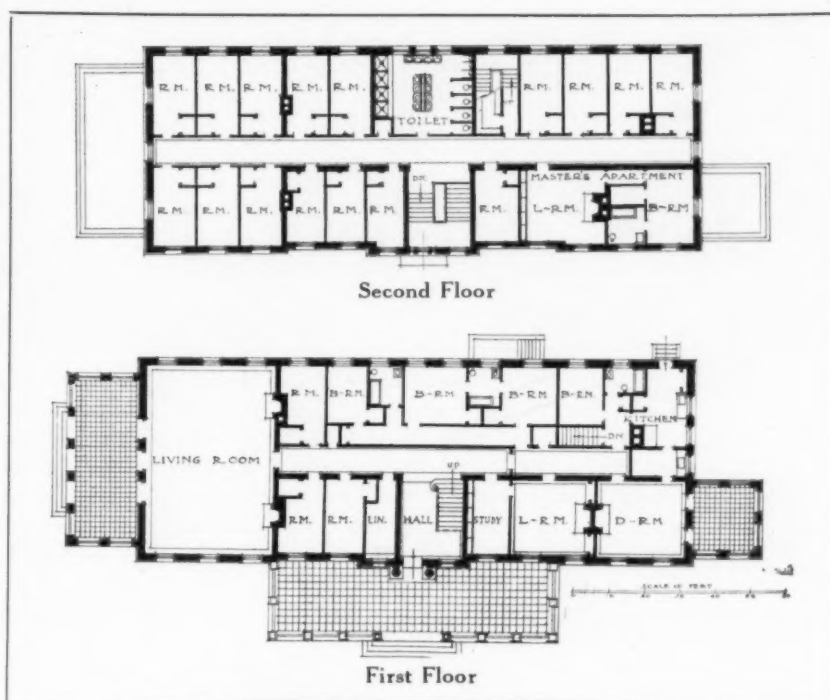
Layout, Shady Side Academy

that of the youth whose schooling has been had in a city atmosphere, with its distractions.

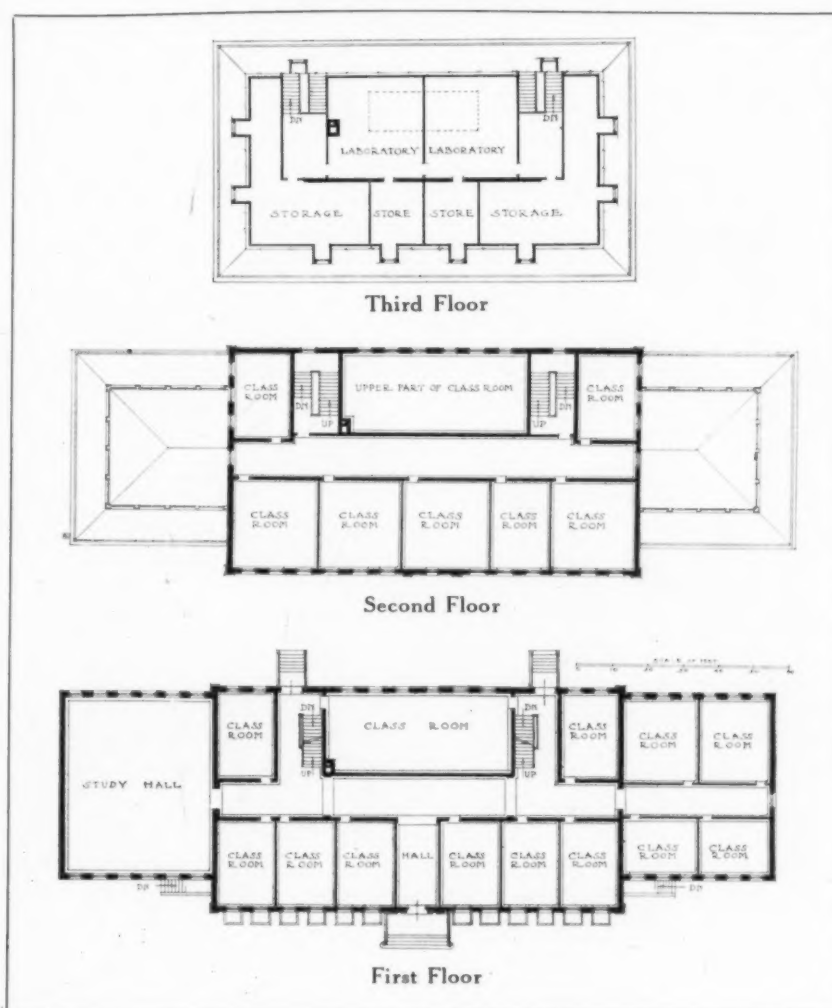
There are a few of the older established preparatory schools in America which were wise enough in the beginning to appreciate the advantages offered by the country and which established themselves in the country originally. These schools have grown enormously, and it has been found necessary to rapidly add building after building to accommodate the growing demand for the housing of students. Shady Side Academy is among the widely known and old established preparatory schools in this country. It was founded in 1885, in what was then practically the outskirts of Pittsburgh. As in many other instances, the city gradually grew until the site of Shady Side Academy became a city lot surrounded by paved streets, and classes were continually interrupted with the noise of motors and surface cars. In 1921 it was found that if Shady Side Academy was to hold its own among the prominent preparatory schools of the country, it would be necessary to follow the trend of modern development and move it to the country. After a time an appropriate site was found within five miles of the residential district of Pittsburgh, a site which is perhaps unequalled in America for the establishing and erecting of a country school for boys. The acquiring of the property was made possible through the generosity of Mr. and Mrs. Wallace H. Rowe. The trustees very wisely decided that nothing should be done toward the development of this property until the architect had developed a complete plan for the future working out of the entire scheme. This involved a close study for deciding upon the best site for the campus and for the situations of the different buildings in their relation to their accessibility to the campus and to each other, as well as for the

convenient and logical location for athletic fields, etc. It was also necessary to make a complete study for the future development of the landscape architecture of the entire site and for the planning of each building to be built for the establishment of the school and for those which were to follow later. There are only a few instances where an entire school has been developed in this manner, and in conceiving such a development in its entirety for the future there are assured safeguards that errors will not be made in requirements and in future development of the activities of the school, and assurances also of protection (which unfortunately has not been given some schools) against the designing and erection from time to time of buildings of different styles of architecture, having no relation to other established buildings and thereby creating as a whole a collection of disunited and architecturally discordant units on the campus.

One of the requirements insisted upon in this instance by both the architect and the trustees was that all buildings erected should be absolutely fireproof. The initial cost of fireproof structures is greater than that of buildings of inflammable materials, but by having only fireproof structures, not only are the costs of insurance and upkeep kept at a minimum but protection of life is assured, and it has been proved that the confidence reposed by parents in a school which provides only fireproof buildings is enormous. Since the erecting of these particular buildings, the applications for accommodations for students which have been received have increased at such a rate that it keeps the trustees and faculty occupied with the problems of preparing for the erection of new buildings and of providing additional accommodations. This has been so marked that during the first year of its establishment in its



Plans, Dormitory, Shady Side Academy



Plan 7. Main School Building, Shady Side Academy



A General View of the Campus, Shady Side Academy

home in the country Shady Side Academy was more than able to meet its budget for operating expenses.

There have been already erected the general recitation building (minus two very necessary wings, which are expected to be erected within the immediate future) and four complete dormitory structures, one of which is used as a temporary gymnasium.

Besides plans for the contemplated erection of the two wings of the main school building and of additional dormitory buildings, there have been made complete plans for a head master's house, a gymnasium building, an administration building, an auditorium, a

chapel and a library building. One of the noteworthy features which has been completed is the Thomas A. Mellon Memorial Gateway, which is placed at the entrance to the main driveway. This gateway is designed in the same general style as that employed in all of the buildings, which is a type of Colonial architecture, typical of that which was used in the early colonial work in the state of Pennsylvania. The whole effect is of simplicity, of dignity and of good taste. Buildings and landscaping together give a feeling of perfect harmony and suggest the traditions of some of the old country schools in England.



Perspective of a Dormitory, Shady Side Academy

Alumni Memorial Building

MASSACHUSETTS AGRICULTURAL COLLEGE, AMHERST, MASS.

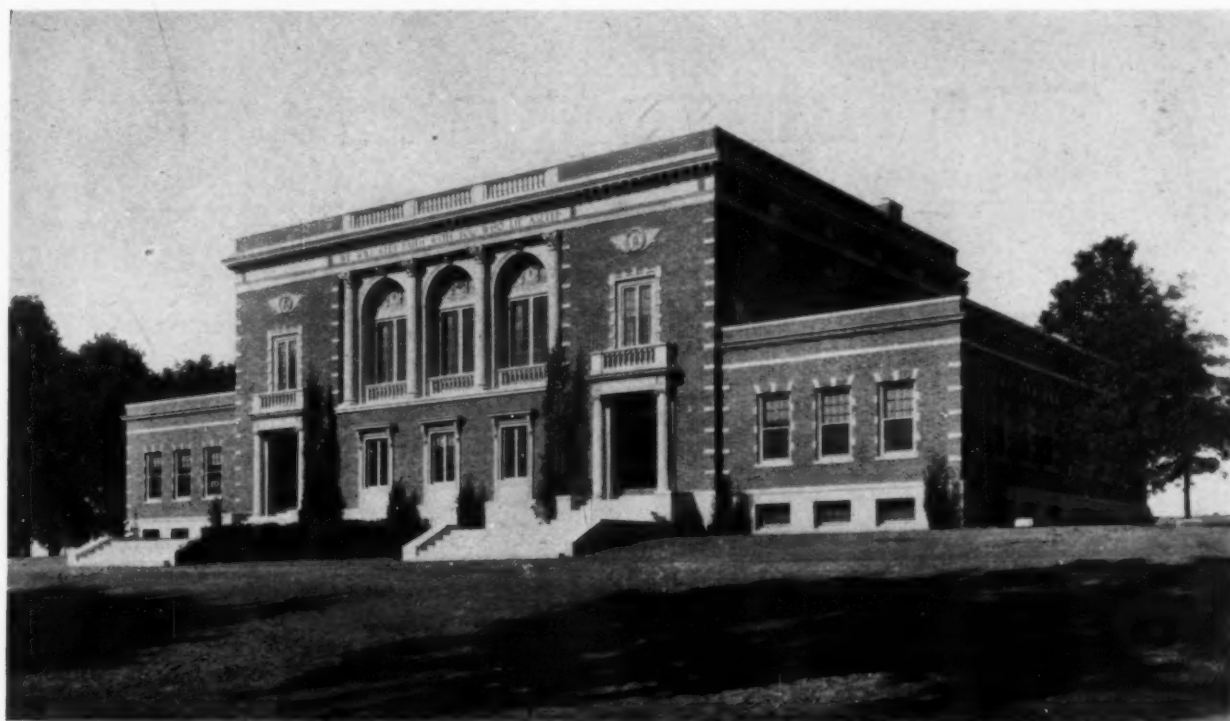
RITCHIE, PARSONS & TAYLOR, Architects

THE Commonwealth of Massachusetts deeded to the Massachusetts Agricultural College Alumni Association the ground for the erection of a memorial building to be dedicated to those members of the college who made the supreme sacrifice during the World War. The Alumni Association raised \$100,000 to meet the cost of the construction of the building, and later the Association raised \$27,000 additional which was used to purchase furnishings and equipment. After the memorial was completed and equipped dedication exercises were held, and the Alumni Association then deeded back to the Commonwealth of Massachusetts the ground and building, and the state maintains the entire property, together with all the other buildings of the Massachusetts Agricultural College, at Amherst.

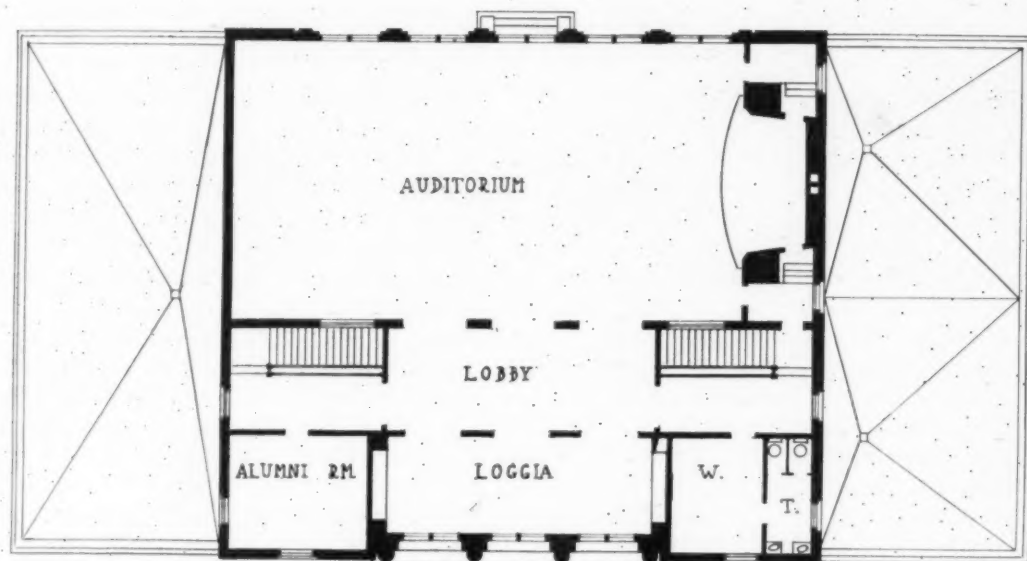
The memorial is built on an acre of land located south of the Stone Chapel and facing on Lincoln Avenue and Olmsted Road. This is an excellent site, sloping down to the pond and contiguous to the Alumni Athletic Field, future dormitories and gymnasium. The principal front and main entrance to the memorial are on the Olmsted Road side of the building. In addition to these there are entrances on the Lincoln Avenue side and at the south end of the structure. The building is designed in the Classic style, with rough textured end cut brick and marble trimmings. This treatment brings the structure into harmony with the other buildings on the campus, at the same time aiding in securing a monumental de-

sign which differentiates it from the buildings which are used for instruction. The dominating motif of the easterly facade is the loggia in the second story. This loggia is enclosed with large French windows, and it is often used as a retiring room in connection with the auditorium. This loggia treatment is recalled on the Lincoln Avenue side by the arched windows in the auditorium. The billiard and recreation rooms are placed on the Lincoln Avenue side of the first floor, and they are entered also from the corridor.

The memorial hall is in the northwest corner of the building, opening into the recreation room as well as from the corridor. In this room is a special memorial fireplace commemorating the service of the men of the college in the World War. The offices on this floor are for the use of various student organizations. In the basement provision is made for bowling alleys, toilet room, barber shop, and a store. In the latter space is allotted to a post office for students' mail. There is a separate entrance from the outside in addition to that from the first floor. The greater portion of the second floor is given over to the auditorium, which has a seating capacity of about 400. This auditorium is reached by two stairways of generous width and easy rise. Near the middle the corridor is enlarged, giving an area which becomes a part of the large room when it is used for social gatherings. This space also affords connection with the loggia. On this floor is a retiring room for women and a room set aside for use of the alumni.

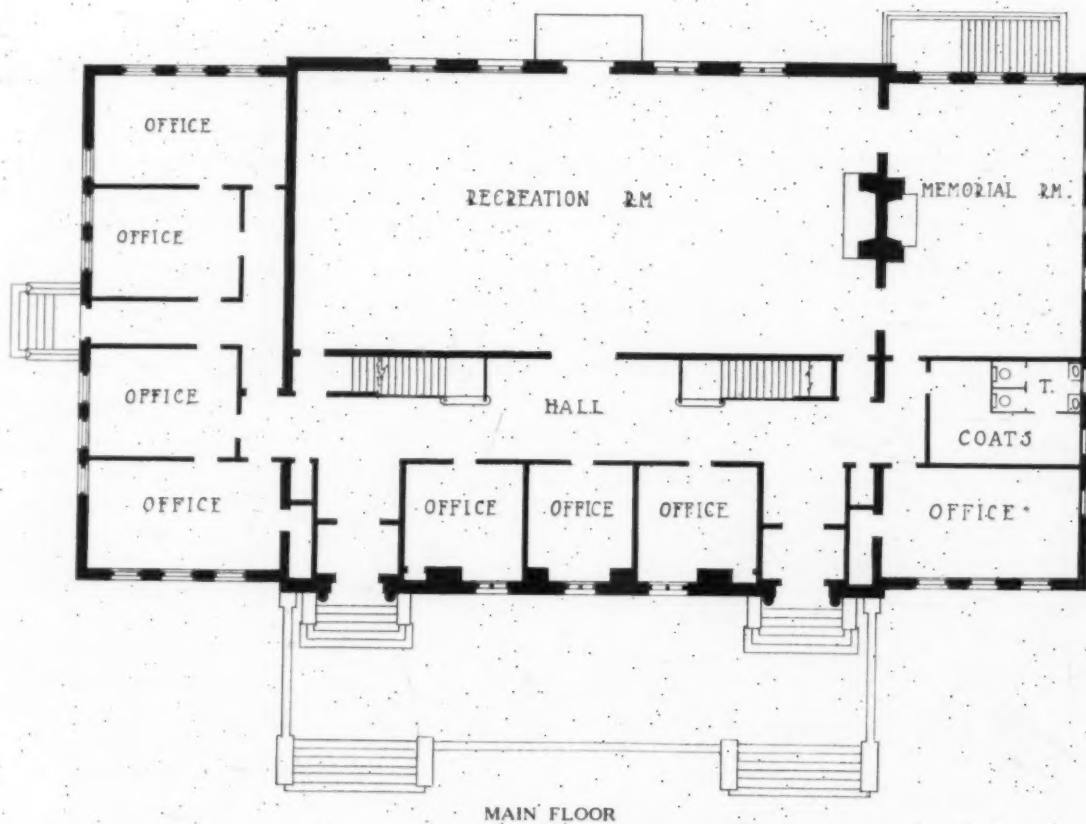


Alumni Memorial Building, Massachusetts Agricultural College



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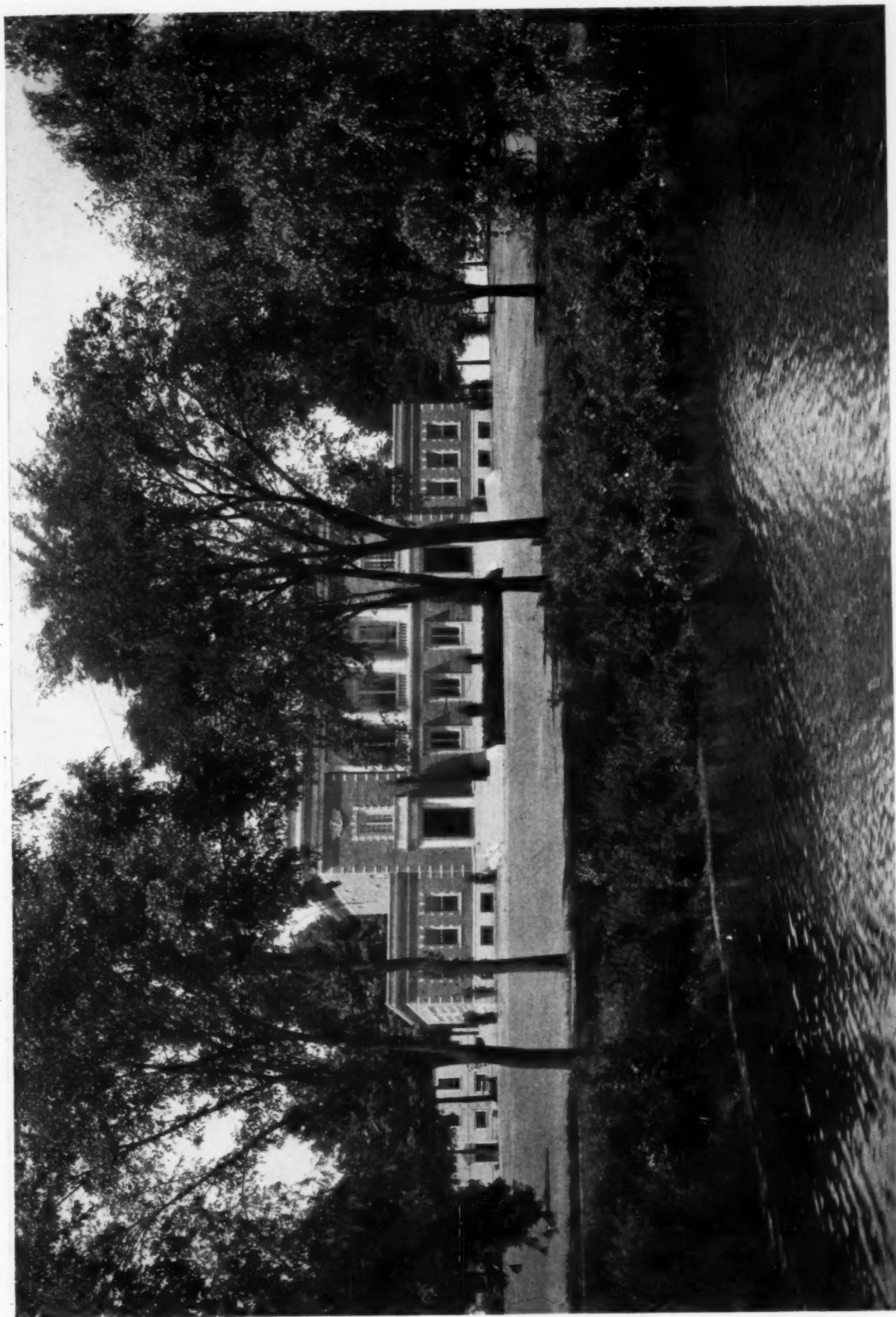
SECOND FLOOR



MAIN FLOOR

PLANS, ALUMNI MEMORIAL BUILDING, MASSACHUSETTS AGRICULTURAL COLLEGE
AMHERST, MASS.

RITCHIE, PARSONS & TAYLOR, ARCHITECTS



GENERAL VIEW, ALUMNI MEMORIAL BUILDING
MASSACHUSETTS AGRICULTURAL COLLEGE, AMHERST, MASS.



VIEW TOWARD THE STAGE



DETAILS, THE AUDITORIUM, ALUMNI MEMORIAL BUILDING
MASSACHUSETTS AGRICULTURAL COLLEGE, AMHERST, MASS.
RITCHIE, PARSONS & TAYLOR, ARCHITECTS

THE BUILDING SITUATION

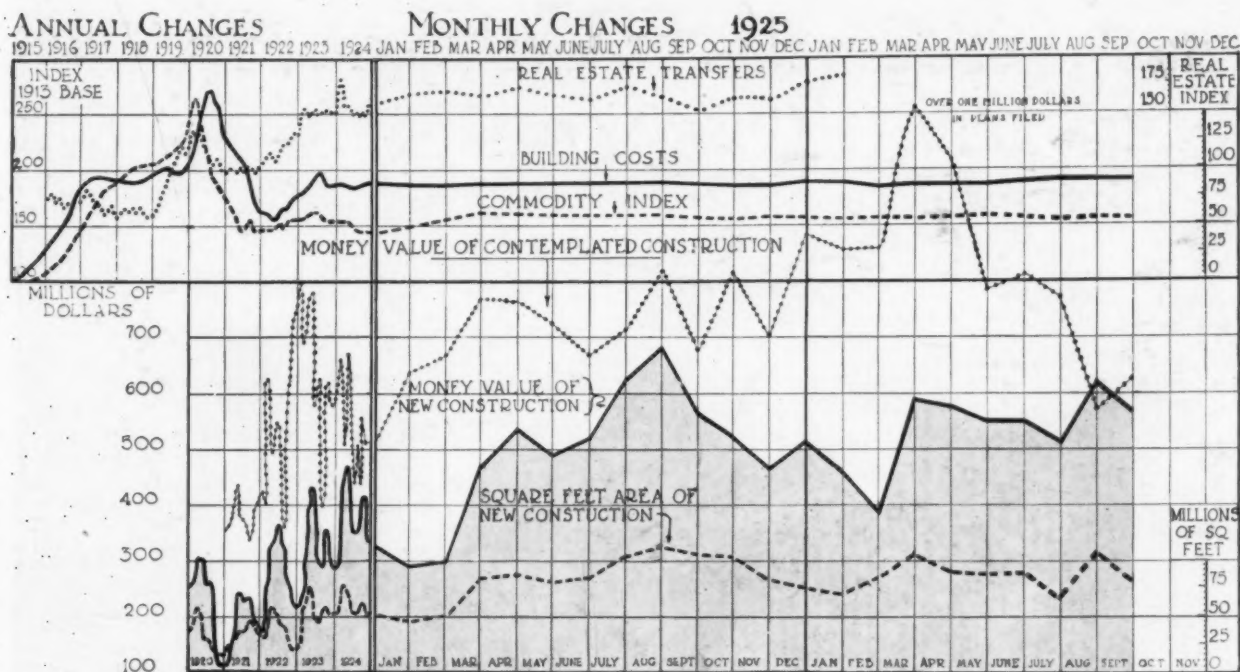
A MONTHLY REVIEW OF COSTS AND CONDITIONS

THE fall building season has begun in a logical manner, showing somewhat less activity than during the same period last year, but nevertheless maintaining a volume of contemplated and actual new construction work which promises to finish up the year 1926 with a higher record than any previous year. The figures published by the F. W. Dodge Corporation for 37 states east of the Rocky Mountains indicate a total value of new construction contracts amounting to \$562,371,400 for the month of September. This amount represents a decrease from last September of less than 1 per cent. Contemplated new work, as represented by plans filed, was not as great in volume this September as in the same month of 1925. The total of these projects was approximately 9 per cent less, indicating an easing off of demand for new buildings, and strengthening the grounds for forecasting the close approach of that period in the building construction field when we shall gradually return to a normal of probably four billion dollars a year.

Conditions warrant the statement that this return will be very gradual, as it should be if the correct

economic balance is to be maintained in the construction industry and in the general commercial situation of the United States. It is believed that this line of gradual return will drop lower during a period of five years, with some flurries back to abnormal activity, but probably without record-breaking periods of immense proportions such as we have seen during the past four years. More and more it becomes evident that we have entered the period when new construction activity is not based on the need for additional building space but is an indication of the improved standards of living and of housing, coupled with the ability of individuals and corporations to pay for better buildings, either through relatively high rentals or by the investment of surplus funds to secure the size and type of structural space desired.

It is obvious that sooner or later new building in every class will be subject to the first stages of rental competition, when it will no longer be a question of space at any price; then will be the time that good architecture and good planning will come into their own as recognized factors in the commercial success of buildings of all the types now being constructed.



THESE various important factors of change in the building situation are recorded in the chart given here: (1) *Building Costs*. This includes the cost of labor and materials; the index point is a composite of all available reports in basic materials and labor costs under national averages. (2) *Commodity Index*. Index figure determined by the United States Department of Labor. (3) *Money Value of Contemplated Construction*. Value of building for which plans have been filed based on reports of the United States Chamber of Commerce, F. W. Dodge Corp., and *Engineering News-Record*. (4) *Money Value of New Construction*. Total valuation of all contracts actually let. The dollar scale is at the left of the chart in millions. (5) *Square Foot Area of New Construction*. The measured volume of new buildings. The square foot measure is at the right of the chart. The variation of distances between the value and volume lines represents a square foot cost which is determined, first by the trend of building costs, and second, by the quality of construction.



AMERICAN TELEPHONE & TELEGRAPH BUILDING, NEW YORK
WELLES BOSWORTH, ARCHITECT

ENGINEERING DEPARTMENT

Shifting of Structural Columns

By ARTHUR T. NORTH

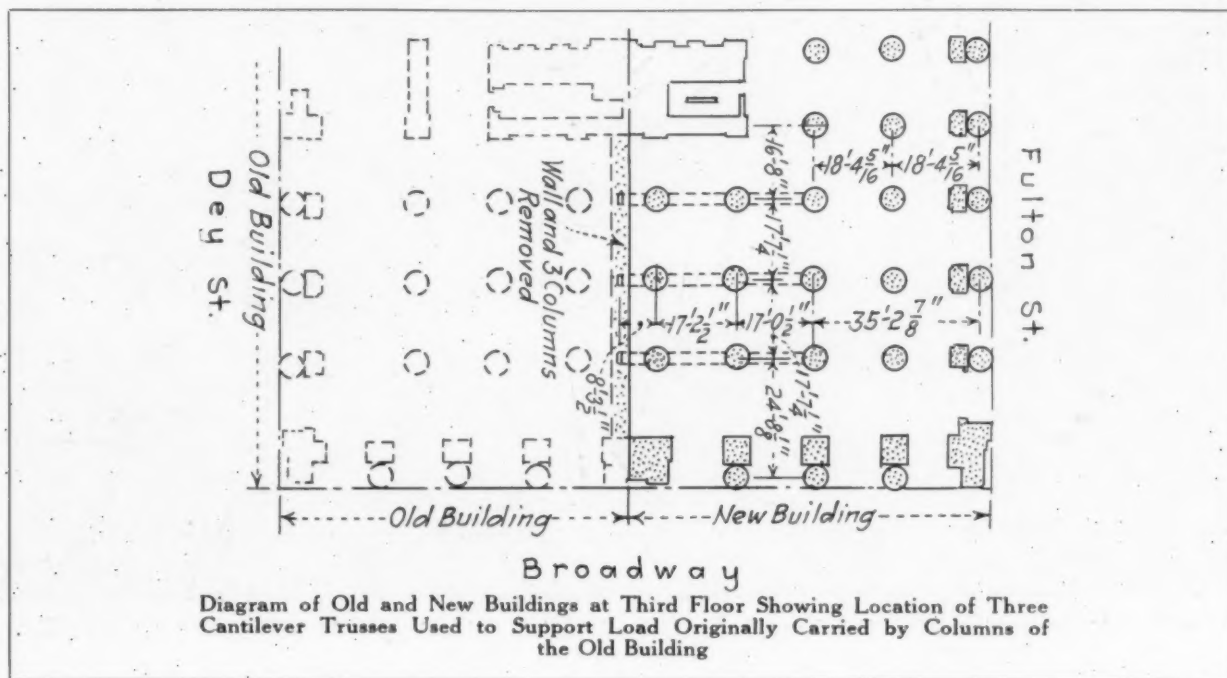
PLANNING additions to structures already existing often presents problems of interest and importance to architects and engineers. Particularly is this the case when the building in question is a large structure and when the additions involve the remodeling of a great hall or lobby in which, unless architectural symmetry is to be completely sacrificed, considerable change in the placing of supporting walls or bearing columns must be made.

The owners of the American Telephone & Telegraph Building, located at Broadway and Dey Street, New York, were justly proud of their ground floor lobby, which occupied the entire frontage of the building, with a depth of about 70 feet and containing nine free-standing columns. When the adjoining property was acquired on which to extend the building to Fulton Street, it was decided to extend the lobby also. Had the existing columns in the old north wall been utilized as lobby columns after the wall was removed, the spacing would have been unsymmetrical and architecturally impossible. It was decided to space the columns correctly, and in order to do so the center line of the old north wall columns was moved about 8 feet, 6 inches in a northerly direction, a most difficult undertaking. These columns supported 24 stories above the lobby ceiling,

with a maximum load of about 3,000,000 pounds. The problem was to pick up these columns at the lobby ceiling level and to transfer their tremendous loads to the new columns whose center line was more than 3 feet distant; this task was accomplished.

The ground floor lobby of this building is a room of magnificent proportions, about 66 by 133 feet in size, with a height of 35 feet. The 25 free-standing marble columns are 5 feet in diameter and spaced about 17 feet on centers. The vista in this great Doric hall in whatever direction is impressive, and the most inspiring emotions are aroused. The cool, low tones of the marbles, the skilled craftsmanship displayed in the forming of the great columns, and the utmost simplicity in form and proportions create rare beauty and dignity,—all helping to make a room of real grandeur. Thus some of the most valuable floor area in America is given over to art and beauty.

How to pick up the three north wall columns and transfer the loads to new columns was a problem that engaged the most earnest attention of the architect, engineers, steel contractors and builders. Many schemes were proposed and abandoned, until it was decided to support the loads on cantilever trusses, balanced by loads developed in the new structure. This meant the picking up of columns supporting 24

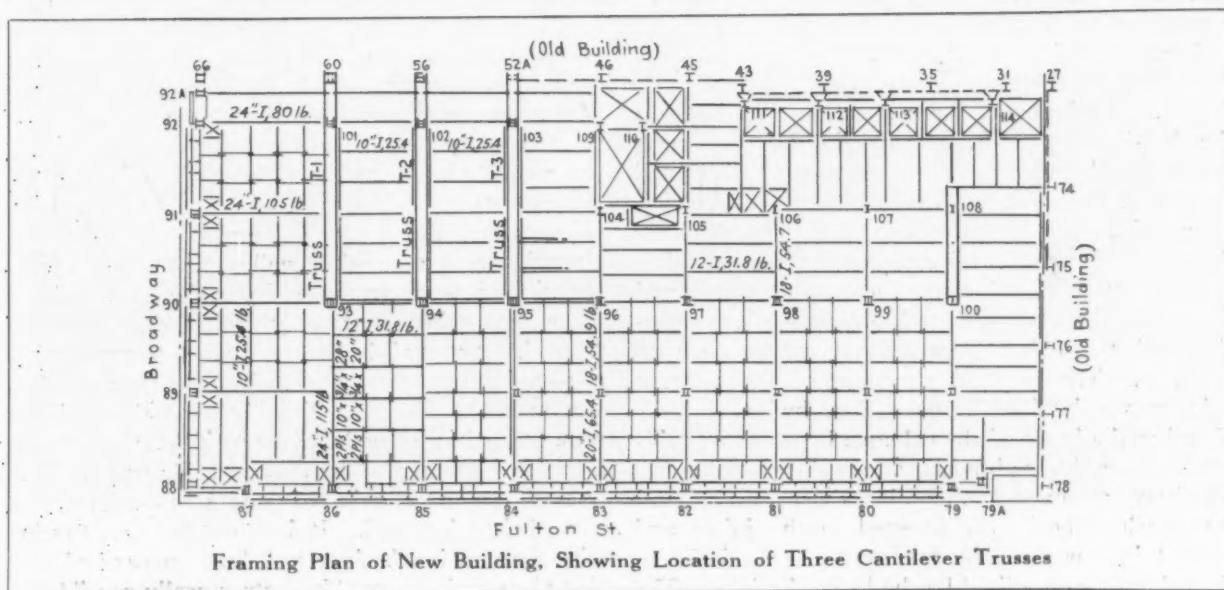




View During Construction, While Cantilever Trusses Were Being Inserted to Support 24-Story Load Originally Carried by Columns in Old Building



View Showing Holes in Old Wall Where Cantilever Trusses Were Inserted



stories of an occupied building, transferring the loads to new columns, removing an existing wall, and not interfering with the occupancy of the structure,—surely a task that would challenge the talents of an engineer of the highest order. The structural supports were carried out in three trusses in the third story of the new building, having cantilever arms 8 feet, 6 inches long. The trusses extended back two bays, making the back arm 34 feet long. The lobby columns under the center of the trusses carry no load and are merely so placed to complete the symmetry of the plan. The column on top of the truss is located back of the fulcrum point a distance equal to the projection of the cantilever arm with an arm ratio of 1:1, and the anchor column at the end of the back arm has an arm ratio of 1:4 with the cantilever arm. The loads assumed were those accruing in the column schedule loads at the third floor, made up of the full dead load and a live load of 15 pounds per square foot on the supported floor area as a minimum. The loads varied in the three columns to be supported, the greatest being approximately 3,000,000 pounds. It is obvious that the transferring of such vast loads must be accomplished gradually by permitting the loads in the old columns to be supported on their original foundations, decreasing as the balancing loads were developed as the new structure progressed. When the effect of the weight of the new work supported on the back arm of the trusses was equal to or greater than the effect of the weight on the cantilever end of the trusses, with reference to the lever arms and the fulcrum, then the transfer was fully accomplished.

The old columns were first exposed in the third story of the north wall. The rivets that projected beyond the east and west faces of the columns were removed one at a time and replaced with countersunk flush-head rivets. Two 1¼-inch gusset plates were used at each column for the truss connection. These plates were shop-punched for the column connections only. After being placed in position the corresponding rivet holes in the columns were drilled and reamed and the riveting completed. The trusses were then assembled, supported by the fulcrum and the anchor columns. The connection rivet holes in the 1¼-inch gusset plates and in the connecting upper chord and web members were drilled and reamed in the field. It was apparent that the fulcrum point must be maintained at a constant elevation at all times. The increasing loads on the fulcrum columns would cause them to compress and shorten, and the decreasing loads on the lower portions of the old columns would cause them to lengthen. The constant elevation of the fulcrum point was maintained by using four hydraulic jacks placed at the bases of the columns between the grillage beams and wing brackets attached to the columns. The heavy permanent column bases were beveled, and two steel wedges were inserted in the joints and pushed into position by horizontal screw jacks as the columns were raised by the hydraulic jacks. The

pitch of the wedges was 1:16, and their insertion movement was the basis of an accurate measurement of the lifting done. The pressure gauge readings of the hydraulic jacks gave a measurement of the total load on the columns. An open joint of about 1½ inches was left in the anchor arm columns just below the third floor level. Connection plates were riveted to the lower portions only. During the erection of the trusses this open joint was filled with wedges. When the trusses were completely erected and riveted these wedges were withdrawn, leaving the back arms free. This would permit the load on the old columns, below the cantilever arm connection, to be relieved as the balancing of the loads progressed.

When the trusses were completed, the first floor splices in the old columns were cut free, which permitted the lifting of the columns without lifting the loads in the basements. Extensometer readings were made in these columns and in the various truss members to observe the deformations caused by the application of the loads. The open joints in the anchor columns were closed with permanent fillers and the connecting plates riveted to the upper section as soon as the load was out of the first story sections of the old columns. The first story sections of the old columns were not burned off and removed until an ample margin of balance was provided by a sufficient amount of new construction. When all was made secure and all deformation had ceased, the wedges under the fulcrum columns were fixed permanently in place and the jacks were removed.

As one passed outside of the barricade erected about the part of the lobby being altered, one knew only that another great structure was in process of building; one could have had no conception of the highly intricate operation that was in progress out of sight. No spectacular setting was provided to amuse and thrill an applauding audience. The importance of the undertaking with its great risks was known only to the few directly employed. They alone carried the burden of the risk; they alone maintained constant watch at all points of danger and read the indications of the transfer and balancing of the millions of pounds of load. Unapparent to ordinary vision, they could see the stresses travel from point to point through mute pieces of steel,—mute, yet speaking in the universal language of engineers.

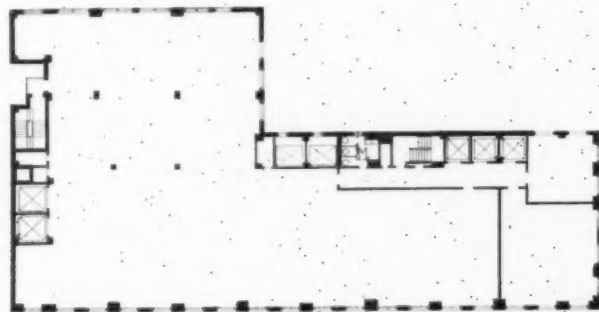
And as the loads were transferred from the old columns and the fine and complete success of the operation was assured, equally great loads of responsibility were removed from the shoulders of those men whose unceasing labors were thus rewarded. It was all in the day's work to them, after all;—unknown, unappreciated and unapplauded! But to those who have literally lived these hidden romances of building in whatever field, there comes a thrill of emotion, of relief and pride to have been one of the great guild of engineers,—unsung but nevertheless honored. It is then that one touches with reverent hands these vast bulky masses of steel that alone make great things structurally possible.



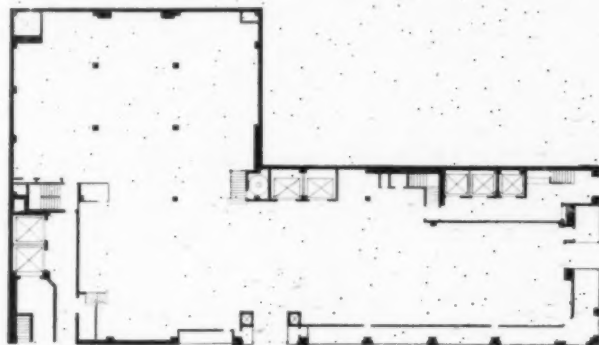
Photos. Wurts Bros.

JAMES McCUTCHEON & CO. BUILDING, NEW YORK
CROSS & CROSS, ARCHITECTS; STARRETT & VAN VLECK, ASSOCIATED

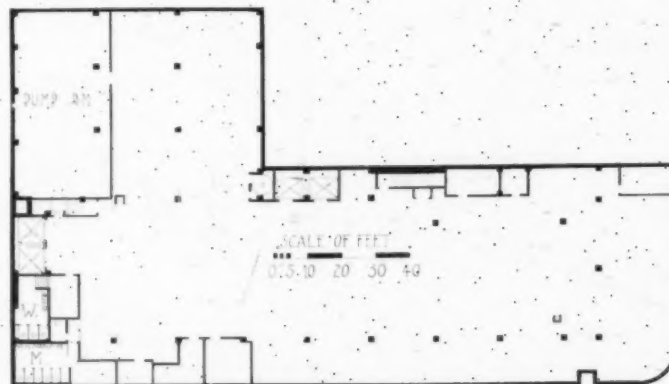
Plans on Back



A. TYPICAL FLOOR



MAIN FLOOR



BASEMENT

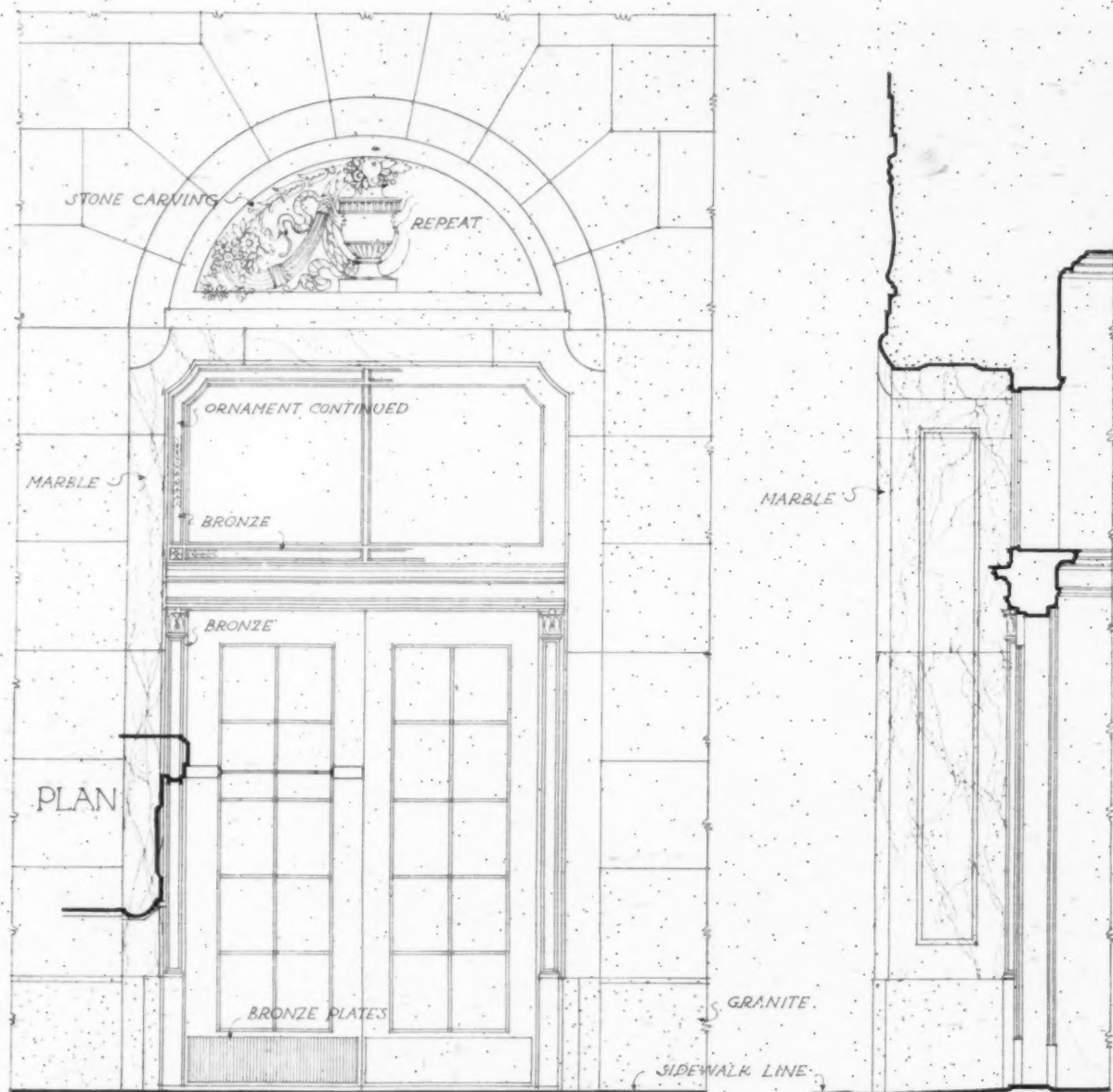
PLANS, JAMES McCUTCHEON & CO. BUILDING, NEW YORK

CROSS & CROSS, ARCHITECTS; STARRETT & VAN VLECK, ASSOCIATED



ENTRANCE, JAMES McCUTCHEON & CO. BUILDING, NEW YORK
CROSS & CROSS, ARCHITECTS; STARRETT & VAN VLECK, ASSOCIATED

Measured Drawing on Back



ELEVATION

SECTION

SCALE 0 5 10 IN FEET

DETAIL OF ENTRANCE

CROSS AND CROSS, ARCHITECTS
STARRETT & VAN VLECK, ASSOCIATES
NEW YORK CITY

NOV
1926

NO
13

The ARCHITECTURAL FORUM DETAILS



Photo. F. E. Geisler

COURT OF PALMS, RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT





Photo. Ray B. Dame

LOGGIA AND COURT OF PALMS, RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT





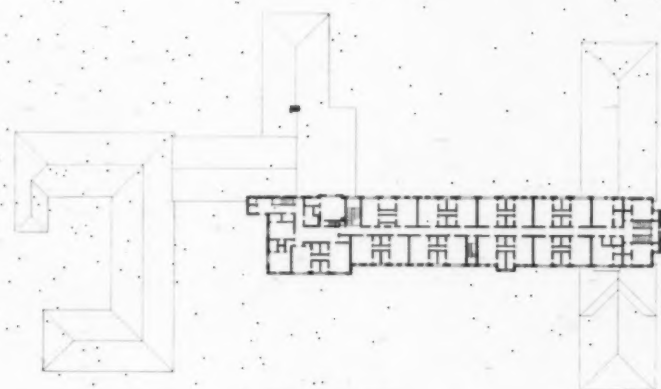
WEST FACADE



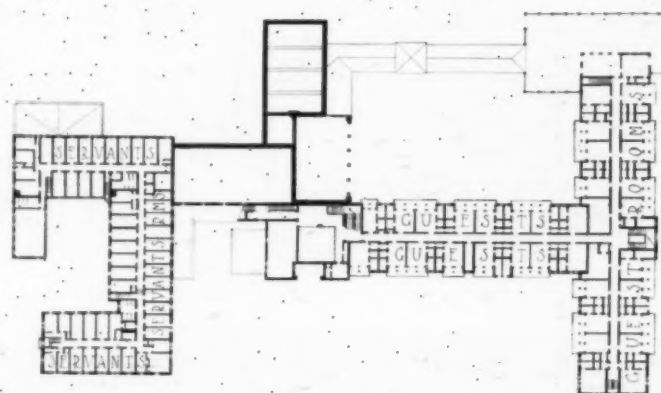
Photo. Ray B. Dame

Plans on Back

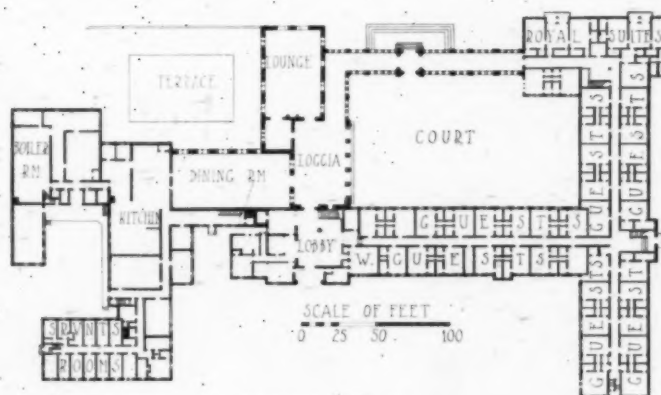
A VIEW OF THE SOUTH SIDE
RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT



THIRD FLOOR



SECOND FLOOR



GROUND FLOOR

SCALE OF FEET
0 25 50 100

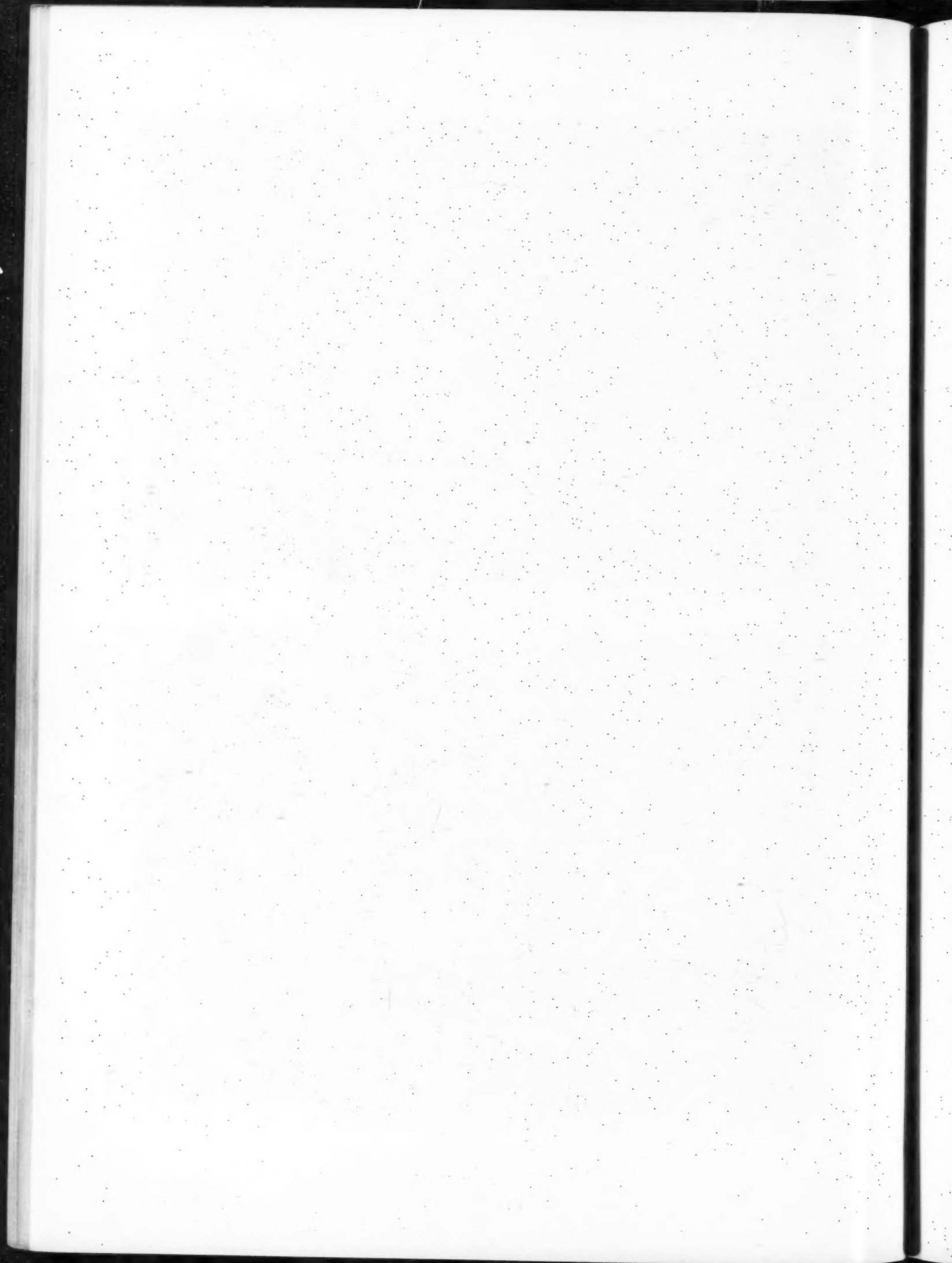
PLANS, RITZ-CARLTON CLOISTER, BOCA RATON, FLA.

ADDISON MIZNER, ARCHITECT



Photo, F. E. Grister

RESTAURANT, RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT





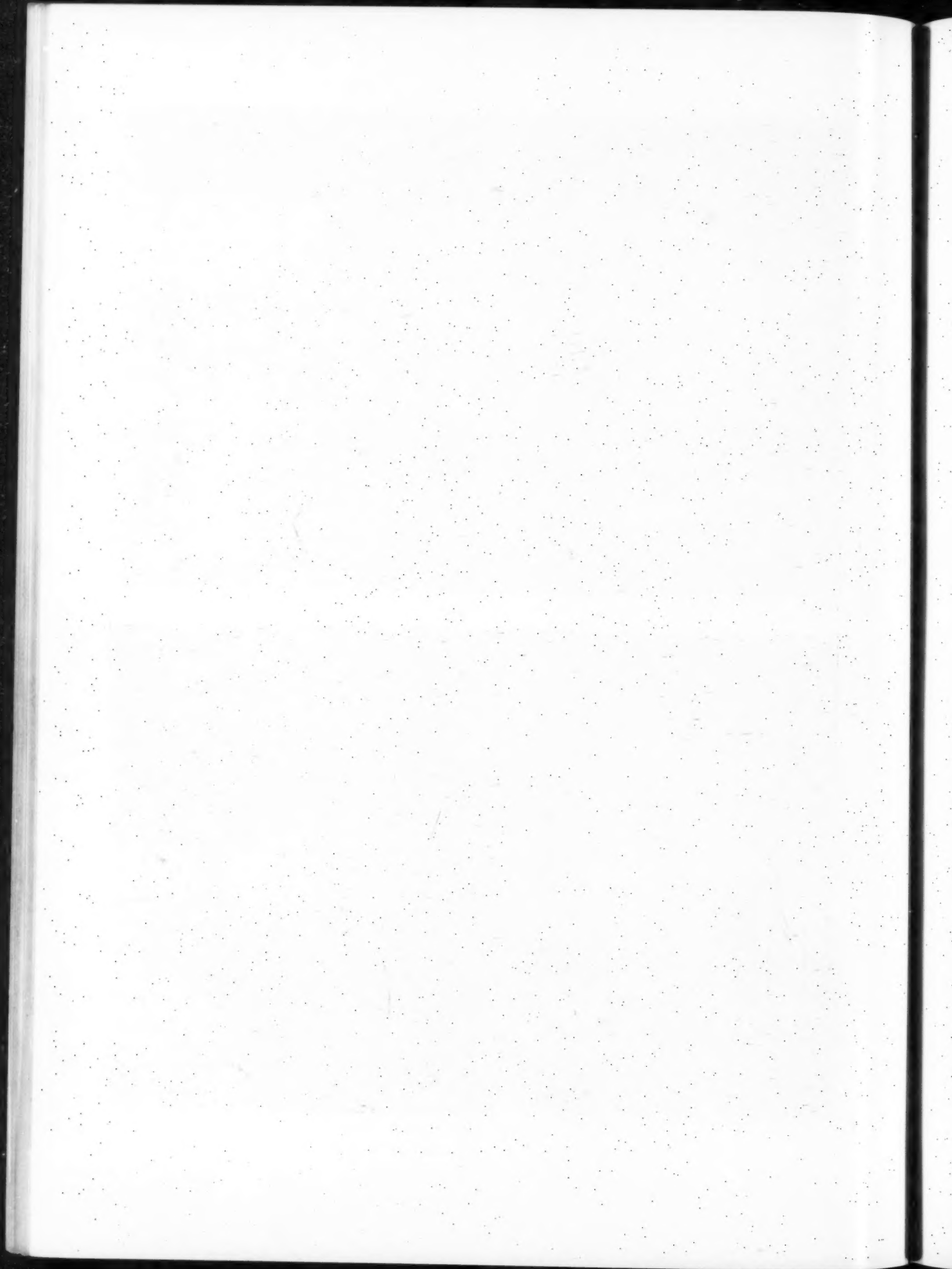
Photo, Ray B. Dame

THE LOGGIA



Photo, F. E. Geisler

DOORWAY FROM LOGGIA TO RESTAURANT
DETAILS, RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT



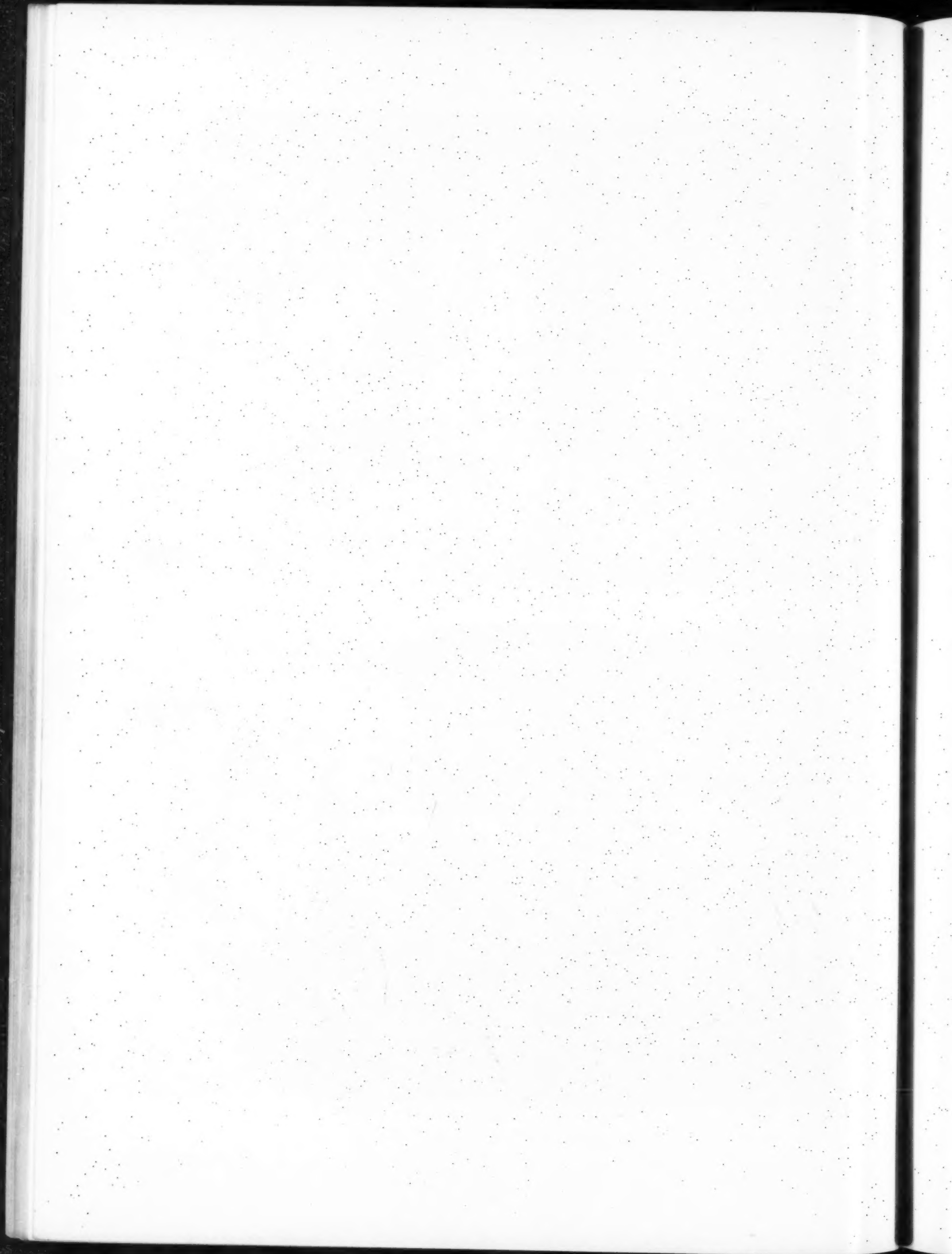


ONE CORNER OF THE LOUNGE



Photos, Ray B. Dame

A DETAIL OF THE LOUNGE
RITZ-CARLTON CLOISTER, BOCA RATON, FLA.
ADDISON MIZNER, ARCHITECT



Old English Inns; Part II.

By CLINTON H. BLAKE, JR.

IT is not at all necessary for the seeker of the inns of other days to fare far afield. Some of the most interesting survivals of early English inns are to be found within a short distance of London. The difficulty with many of the inns near London is that they have been ruined by too much publicity and tourist patronage or have been modernized out of all semblance of their former selves. There are many nearby localities, however, where inns, many of them of rare historical associations, may be seen in quiet surroundings and without even ordinary tourist competition to spoil the enjoyment.

Let the visitor to London, for example, ask anyone of the ubiquitous "bobbies" the way to Hampstead Heath, and in a remarkably short time the bus will put him down within easy walking distance of a number of old hostelries well worth his visit. Their names alone,—the "Spaniards," "Jack Straw's Castle" and the "Bull and Bush,"—are a delight to him who has something of imagination. In fact, a fascinating book might be written on the nomenclature of the old inns of England, and yet another upon the signs which still hang above their doors.

By far the most amusing and satisfying of the Hampstead inns is the "Spaniards." It comes upon us suddenly, as we round a curve in the road which runs down from the top of the Heath. It is of Spanish rather than English architecture, and yet it seems to blend delightfully with its surroundings and with the quiet English countryside about. Built of brick, painted white, low and rambling, with green shutters and gay window boxes, it presents a very pleasant sight as one approaches its entrance.

Separate from the main building are two small towers of generally similar architecture, one on each side of the highway. An ideal spot this for the operations of the highwaymen in the olden days! One is not at all surprised to learn that the famous Dick Turpin was a frequent caller at the "Spaniards," and that the inn was closely associated with him and his exploits. There is still a small window which is said to have been cut for his special benefit that, when hard pressed by the king's men, he could receive through it, and without dismounting, a draft of ale and a bite to eat. From the rear of the inn, fast falling into decay, unfortunately, is the old stable,

where we are told his good horse "Bess" was stabled. Near by is a typical inn garden with tables and sheltered arbors, where at one's leisure one may sample mine host's refreshments. On the second floor there is a charming old room, the windows of which look down upon the garden, and some rather fine oak paneling and beamwork. Downstairs is the snugest of bars, presided over by a very efficient barmaid, who might very well be a descendant of the one with whom Dick Turpin flirted. A few feet away is a fine old paneled room (now unfortunately painted green), where the traveler who prefers to rest indoors may do so to his heart's content, quite undisturbed,—an ideal spot where the traveler may repose.

Due to its special Spanish architecture, the "Spaniards" is distinct from the ordinary type of English inn of equal age. It is typically English, however, in its atmosphere of unhurried quiet and restfulness. One may eat and drink, or sit for hours without issuing an order, as one will. This absolute freedom to do as one wishes, free from the importunities of officious clerks or waiters, is one of the most delightful characteristics of the wayside inns of England. The traveler may come and go as he pleases. He who orders a glass of beer or ale, or merely sits and smokes a friendly pipe, without any purchase, is as welcome as he who spends a week and orders the best which is available,—all very different from what obtains in America!

Curiously enough, "Jack Straw's Castle" has also a distinct touch of foreign architecture. It is far more Italian than English in its exterior appearance. It stands upon the top of the hill above the "Spaniards" and commands an extended view across the Heath to the city in the distance. It was named for Jack Straw of "Watt Tyler Rebellion" fame, and is said to be between four and five hundred years old. Neither within nor without, however, has it the charm or interest which characterizes the

"Spaniards." It will be sufficient if we pause here for an excellent luncheon on our way to the "Bull and Bush." As we eat at one of the long balcony windows, we may look across the valley to the dome of St. Paul's and the dark area about it which is London wrapped in its smoke.

Strolling down the hill a matter of perhaps a mile, in a direction different from that which



The "Spaniards," Hampstead Heath



Main Entrance, The "Spaniards"

we followed to the "Spaniards," we come to the "Bull and Bush." It is the most famous of all the inns near Hampstead, and was a famous rendezvous of many celebrated literary men in days gone by. Here Hogarth lived for some years, and here, so we are told, gathered Addison, Gainsborough, Garrick, Joshua Reynolds, Lamb, Coleridge, Sterne and many others. The "Bull and Bush," however, has not escaped, as has the "Spaniards," the devastating touch of modern "improvements." It has recently been changed almost beyond recognition by the addition of a new front and by thorough general modernizing which has gone far to rob it of its former



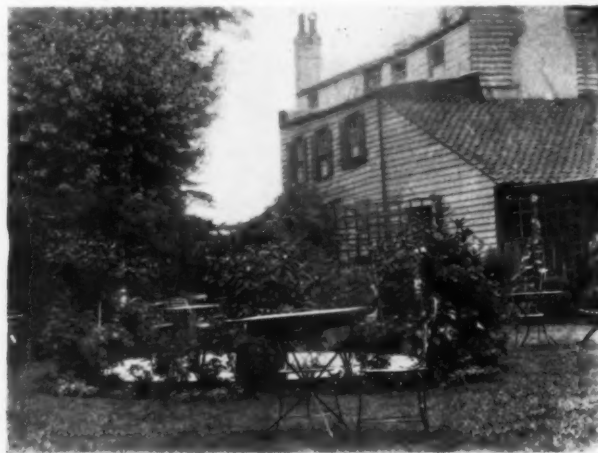
In the Garden, The "Spaniards"

atmosphere and charm. It still retains, however, largely unchanged, its famous Hogarth room. A splendid room it is in truth, with its delightful windows and glorious black oak. The beamwork of the ceiling is especially noteworthy, and here for a moment one can pause and forget the concrete walks and other equally inappropriate innovations, in the recollection of the "Bull and Bush" of other days.

I was fortunate enough to secure from the landlord a pamphlet giving some of the history of this old inn. Among other interesting material, the pamphlet contains extracts from an account of the inn which appeared in Payne's "Wine and Walnuts."



The "Spaniards," from the Highway



The Garden, The "Spaniards"

and which describes a visit to the "Bull and Bush" by Reynolds, Garrick, Sterne, Caleb Whitefoord, Bunbury and Payne. Some parts of the account are rather interesting by reason of the celebrities involved and on account of the picture which they give us of the "Bull and Bush" of that day.

"Sir Joshua, at length, was prevailed upon to make an idle day: when Gainsborough observed, 'Reynolds has already entered into an agreement with me, that the next time he played the truant it should be to take a trip to Hampstead; so let him look to his bond.'"

"We assembled at Garrick's, on the Adelphi Terrace, according to agreement, and found the chariot already at the door. Gainsborough had invited Caleb Whitefoord, who had arrived. Reynolds drew up as St. Paul's struck six, which we heard from the Thames. We were all punctual to the minute, excepting Mr. Bunbury, who was a quarter of an hour after his time, 'which must be excused,' said Sir Joshua, with his accustomed good nature: for Garrick began to fidget, and pull out his watch ten times in a minute, as he heard the impatient horses paw the ground. 'Consider, my friend Davy,' said Reynolds, 'we are waiting for a young man of fashion, whose movements are neither controlled by parish clock nor prompter's bell.' Bunbury at length appeared fresh from the toilette. His elegant manners graced an apology for being beyond his time. When all was right, as the postboys say, off we set, one of the gayest Cockney parties that ever stole a march beyond the reach of city smoke. The man of fashion drove his phaeton, so that together our cavalcade made a figure on the road."

"What a delightful little snugery is this said Bull and Bush," observed Gainsborough, as he poured the new milk into his breakfast cup. 'Faith! there is cream upon't. And what a table cloth!



The "Bull and Bush," Before Remodeling

Damask—Dutch damask by the Lord! bright as the geese that flap their wings there upon the Heath."

"Do tell me, Sir Joshua, and you other traveling luminaries, pray have they any such delectable, healthy, stomach-wetting little inns abroad?" asked Gainsborough. 'As I hope to be saved, I am as hungry as a winter wolf. By the powers, I am calculating upon dinner in the midst of breakfast. Let us knock up a bill of fare. Item, four dainty little white chicks, with a gizzard tucked under one arm and liver under t'other; parsley and butter—did you see that double-headed parsley in the garden, Reynolds?' 'No, I did not; it escaped me.' 'No, sir; why, where were your chromatics?—trees in miniature, a fairy wood, green as an emerald—and not see it! Yes, white-legged chicks and streaky bacon. Didst see the peas, Reynolds, turning up the lilliputian hop poles?' 'I did, sir,' answered Reynolds, smiling. 'Oh, be thankful to the Lord for preserving your optics,—that's a blessing at any rate.'"

Payne then goes on to give a rather good picture of the principals and of the rural setting of the inn.



Tea Garden, The "Bull and Bush"



The "Bull and Bush," Remodeled



Two Views of "Jack Straw's Castle"

"It could not fail to be a day of days, with such a party. Master Caleb then was a choice spirit, Gainsborough perfectly unique, Reynolds interesting to the very letter of politeness, Garrick a mirror of all that should delight; Sterne's gossip—was it not above all price? and young Bunbury, a promising disciple of that old school—the memory of which might well eke out another tear. I have lately stood and mused on that still spot—upon that hill that faces the back window of our little inn, where, on a space that might be covered with our old club carpet, once stood those worthies, drinking in the pure air, and talking of the beauty of the scene. 'There, Reynolds,' said Gainsborough, 'there, look along this dell; how richly it is wooded. I am no friend to enclosures, yet this picture composes well; yes, beauti-

fully, intersected as it is. Look, Sir Joshua, how that sweep betwixt Hendon and Mill Hill reposes in dusky shade.'"

* * * * *

Such was the "Bull and Bush" in its prime. Such are the memories that the traveler of today will wish to bring to mind, as he saunters through its garden, and overlooking its incongruous modernities, pictures it to himself as it was when the trip thither from London was something of an undertaking, when Hogarth lived within its walls, and when good oak paneling was preferred to wallpaper and to calcimine. He who spends the day at Hampstead Heath cannot fail to carry back with him to the city a feeling of restfulness and of quiet well being, as a result of the hours spent among these old landmarks.



"Jack Straw's Castle," Hampstead

SMALL BUILDINGS

A Criticism of Reproductions in the Early English Manner

By LEWIS BOWMAN

THE ensuing paragraphs must essentially be a criticism, principally of ourselves, the architects, and the all too smug way in which we are producing, all over the country, hundreds of so-called "English" houses. By now the style is pretty well identified in the mind of the average suburbanite. To them it means a house with pointed gables and dark trim, with a front door somewhat resembling one used in a church. Similarly, a "Colonial" house is of shingles or clapboards, painted and using shutters at the windows. Any stucco house at all with a tile roof is either "Spanish" or "Italian." The next detail is relative to size and cost, and it is designated a "big English house," or a "big Colonial house," etc., and that is about all that makes an impression, as our work is generally lacking in skill and detail. Therefore, there is no way of judging houses other than merely generically. In the case of English houses, it has lately become the vogue, as we are all aware, to try to simulate the appearance of old work by reviving the methods and the use of materials employed by the ancient craftsmen. That in itself is a very commendable idea, as the satisfactory use of common material is often extremely difficult, and if such simple lines as these houses demand are carried out in materials that are too set and true, the result is very unpleasant and frequently has a tendency to look cheap.

We can all bear witness to a number of Elizabethan type houses built in this country just before the war that were really designed in the proper spirit and with due regard to detail. But they were finished so hard and true, painted so neatly, and stuccoed so carefully that the result is almost unpleasant. Whether they are as bad as the atrocities that now greet one every-

where, their walls covered with plaster of attempted "texture," is doubtful. Most of the adzed work in these could have been done better by a few boy scouts using their camp hatchets. Of course, if a mechanic were told what adzed work was and why it came into being, the results undoubtedly would be better. Until recent times, sawmills were rare, and it was a laborious task to haul heavy pieces to the mill. It was comparatively simple to square up a log where it fell, make out of it the piece wanted, and haul that to the site. The broadaxe usually left a very coarse texture to the stick, and where it was meant to show (as in half-timber work), it was finished smoother with a sharp lipped adze or sometimes a scrub plane. A skillful mechanic can use a lipped adze with such precision that the piece is quite smooth, showing only a slight variation in the surface. Hacks and splinters and such marks would in this class of work be out of place, as they were trying to make a good job. But, being craftsmen, they saw that the pieces were plenty "good enuf" as they came from the adze, and "let well enuf alone." I have found that the easiest way to

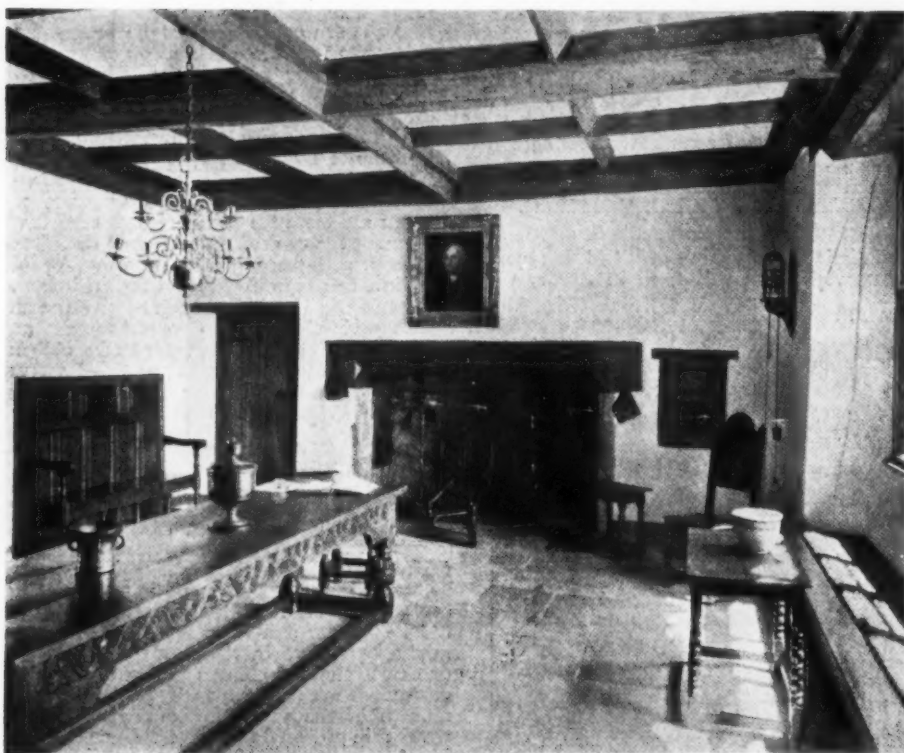
get results is to find a man that really has used an adze and knows the tool; they are not uncommon. Then ask him to make the smoothest job possible using this tool in the accustomed way.

As all trees are not straight, and as timber in England has always been scarce, they were compelled to use some pieces not entirely true. If one looks at the typical English oak as it grows, one will notice that it is very gnarled, and to get all straight timber would have been almost impossible. Likewise, oak is very treacherous in structural work. That is, if one wants the timbers to remain perfectly level and plumb, that they will not do, as



Illustration from Country Life

National Provincial Bank, Stratford-on-Avon



The Dining Hall, Sulgrave Manor, After Restoration

Illustrations from *Country Life*

The East Front, Dorney Court, Buckinghamshire

they twist and bend and bulge and do everything that they should not do. But, curiously, the result is not often satisfactory.

The use of tenon pins in false half-timber is another bit of comedy usually staged in connection with our so-called half-timber work. For a pin to be used, there must be a tenon behind it. I have actually seen innumerable cases (and have had it happen on my own work) where the pins were put on the pieces that should contain the tenons. This is presupposing, of course, that we are using false half-timber and stucco. The use of false half-timber has very often been severely criticized, but as it is almost impossible to make solid oak weather tight, due to shrinkage, it has become a mere form of wall decoration. Where brick filling is used, it is about as easy to use solid timber in parts of the country where it can be had.

And where in the old country can anyone find precedent for such terribly rough stucco? As we all know, Portland cement is a product really of our own time. The old work was made from many mixtures, having lime putty (which set very fast) as a base. A plasterer trying to float it smooth had a hard time to keep up with it, and with him as with the man with the adze, almost smooth was "good enuf." The same with brick. They were hand moulded and handled, and they warped in the fire. The different yards, due to transportation troubles, did not bother to bring

other materials from elsewhere to mix in to correct this fault as they do today, so the brick mostly used were a crude local product. The brick used for the finer houses were usually Dutch or Flemish, and curiously enough they still prefer these imported brick in England. But one never sees in old work those lumpy, blistered, and contorted pieces of rubbish that today we call "artistic." Then, as now, a self-respecting brick mason would have thrown them into the dump; but he would not have objected to using them if they were "almost" perfect.

And where originated the idea that an old roof could be duplicated or even successfully imitated? In the first place it is absolutely impossible to reproduce an English cottage roof. Many of them are covered with thin split slabs of stone, of a light gray color, which are thin but thick in proportion to their sizes. Stone was used even in the old days in preference to slate, because English slate is very thick, black and ugly. Old tile is also difficult to imitate, but several of our manufacturers are soon to place on the market a reproduction of English tile. So, perhaps, we may yet have some of those fascinating pale red roofs to help brighten our drab countryside. The thatched roof does not stand the extreme changes of temperature found in most parts of our country.

Our designs, to sum up, are, on the whole, woefully unstudied and unskilled, and the great

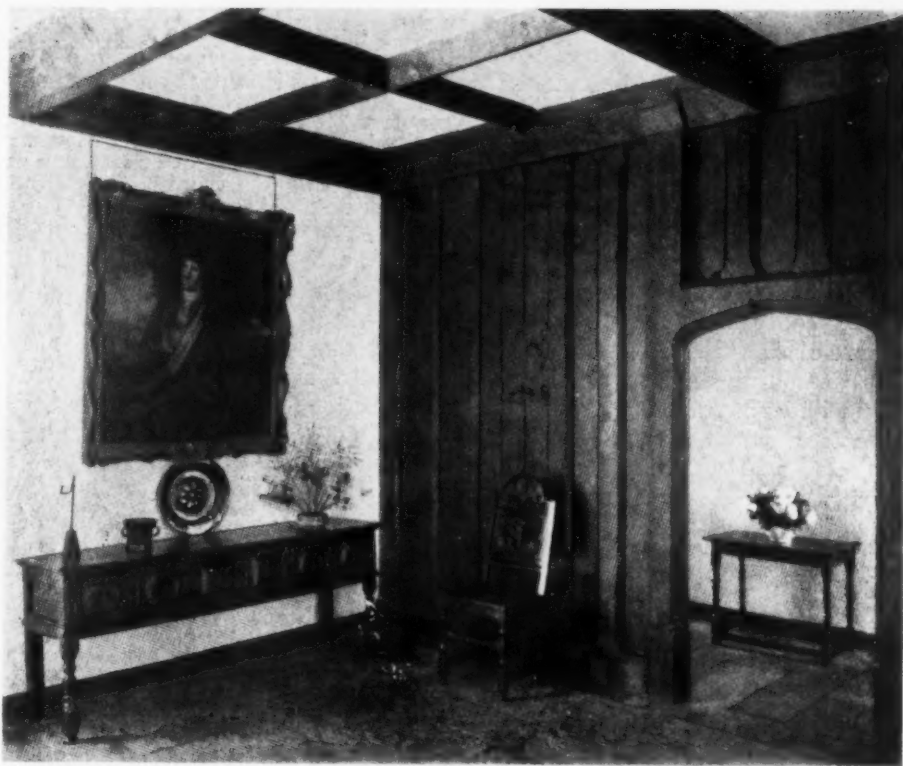


Illustration from Country Life

Oak Screen, Dining Hall, Sulgrave Manor



From "Old Cottages in the Cotswold District"

The Swan Inn, Techlade, Gloucestershire

majority of the designers are wholly ignorant of the precedents they try to follow. I believe that if a good, honest artisan of the Tudor or Jacobean period should be reincarnated and be able to see what we have accomplished in imitating work of his times, he could find a round dozen (more likely less) houses in this whole country of ours that possess the picturesqueness resulting from the skillful use of common materials as used in his day. One very good and obvious explanation of our poor showing is that we fail to realize that this work is not really "architecture" and cannot be taught. It is actually craftsmanship; masonry and carpentry; brick, stone, and oak used with loving care and a consummate appreciation of their structural values. The modern English architect, even with the actual examples before his nose, usually "muffs" it,—but not as often as we do. The period itself was crude and unschooled, and one is

often asked if it is quite in the way of progress to go back so far for our ideas. My answer is that the day is not far off when some architect will build an English house which has all the spirit and charm of the many examples of this period left to us. After that we shall all impatiently watch for signs of real progress and improvement. By this I mean not only a deeper appreciation of the underlying qualities which give to early English domestic architects its fascination and picturesqueness, but also a consistent and logical use of the several elements which definitely mark this style. So subtle is the spirit of these early buildings that great care must be taken in their composition and the legitimate use and scale of the elements which characterize them. No rules can be laid down which will insure the creation of a distinctly picturesque bit of architectural design; inspiration and an innate feeling for beauty are absolutely essential.



Illustration from Country Life

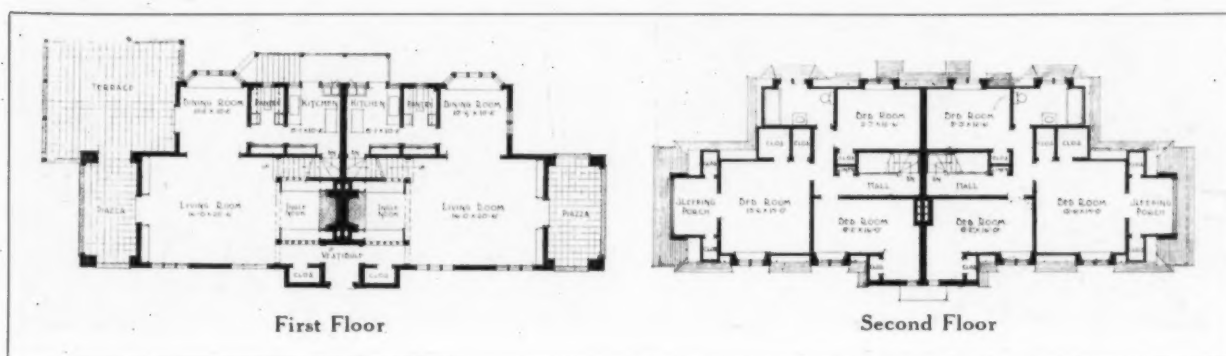
The Kitchen Gables, Dorney Court, Buckinghamshire



TWO-FAMILY HOUSE AT NEWTONVILLE, MASS.
DANA SOMES, ARCHITECT

HERE is an excellent example of a small double house carried out in a simple adaptation of English cottage architecture. The use of high dormers, so placed that the slope of the roof starts midway of the windows, provides sufficient practical wall space for the second story rooms. Use of tinted stucco and practically no trim around the window and door openings, and very little overhang to the eaves, produce a clean-cut, straightforward effect characteristic of many of the recently designed English houses. Carrying the slope of the high hipped roof down over the living porch at one end of the building obviates the necessity of having an unseemly flat-roofed projecting porch, which seldom looks well on an English type of house. A desirable openness to the porch is achieved by the lack of obstructing posts or piers across its longest side.

This building also shows the decorative effect produced by the use of gay awnings on a severe exterior. The wide dormer on the sloping roof over the living porch undoubtedly makes an attractive feature as a sleeping porch for the main bedroom, but it does not add to the artistic effect which would have been achieved had the long sloping roof at this end of the building remained unbroken. Unfortunately, architects are frequently obliged to set aside artistic considerations in favor of practical convenience or the special requirements of their clients. The front elevation is logically broken by the entrance bay, the roof of which is effectively brought down to a point slightly below the line of the eaves of the main roof. This entrance bay is symmetrically balanced by windows and dormers on either side, giving a formal touch to an otherwise informal design. This com-



FORUM SPECIFICATION AND DATA SHEET—150

Two-Family House at Newtonville, Mass.

Dana Somes, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Stucco on metal lath.

ROOF:

Slate.

WINDOWS:

Wood, double-hung.

FLOORS:

Oak.

HEATING:

One-pipe steam.

PLUMBING:

Brass for hot water supply; galvanized iron for cold.

INTERIOR MILL WORK:

Gumwood throughout.

INTERIOR WALL FINISH:

Sand-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Cream walls; brown trim; paper in bedrooms.

COMPLETED COST:

\$25,520.75.

DATE OF COMPLETION:

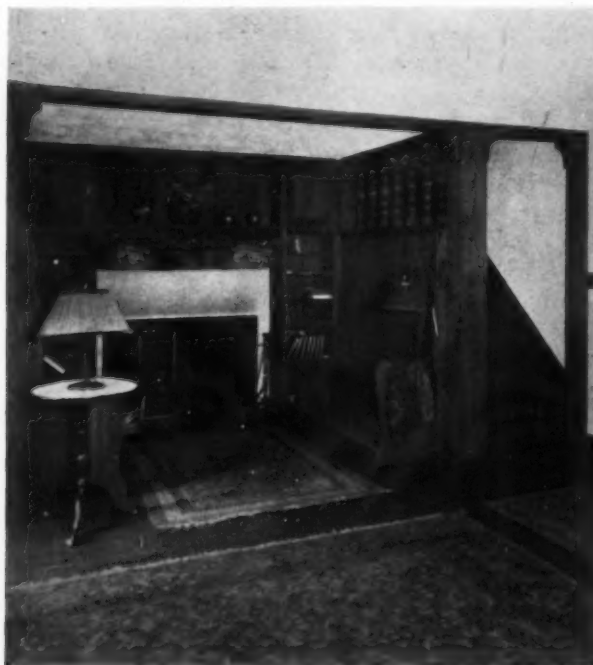
January 1, 1923.

bination of formal and informal is always possible in English cottage architecture, giving to it much of the fascination and charm which render it so popular and which probably cause its widespread use.

The interiors are consistently and successfully carried out in an adaptation of the simple English style of the exterior. The ingle nook off one of the living rooms, shown in an accompanying illustration, gives a homelike touch to this principal room. The enclosing of the stairway which leads out of the living room is always a desirable feature in a house of this size. It makes it possible to curtain off the stairway to prevent drafts in winter. Rough plastered walls and stained gumwood add to the simple and extremely direct English effect of the interior of the building.

The plans of this interesting double house show a similar arrangement of living room, dining room,

pantry and kitchen in each half. The only difference in the two halves of the first floor plan is the introduction of a large open terrace connecting with the covered porch at the left end of the building. Each half of the second floor contains three bedrooms and a bath, making a practical and comfortable arrangement of rooms for the use of a small family. One of the interesting and successful features of this design is the use of a single entrance door and vestibule for both of the houses, thus obviating the necessity of constructing two separate doorways which would have deprived the design of much of its charm and dignity. This plan might well be studied by an architect facing the problem of designing a building for two families, a type of structure which economic conditions often render desirable in the suburbs of large cities, and sometimes in the country.



Ingle Nook Off Living Room



The Entrance Facade

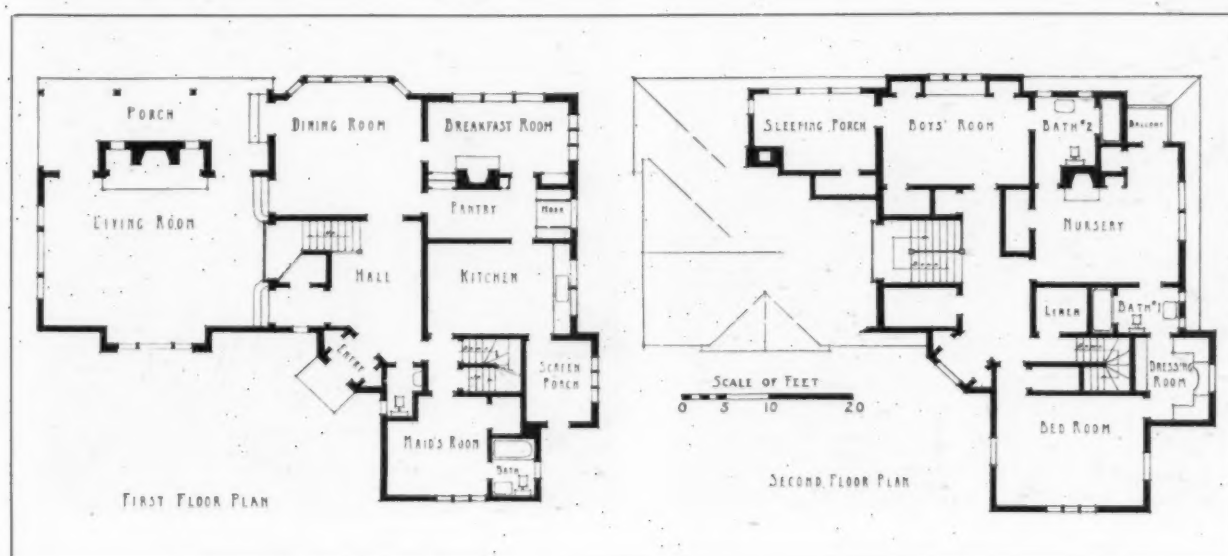


HOUSE OF J. T. PENTON, ESQ., PASADENA
KENNETH A. GORDON, ARCHITECT

WHEN one thinks of architecture of the Pacific coast, the Spanish or Italian type of house usually comes to mind. But here is an attractive example of the use of the English type of country house in a California setting. Half-timber design is effectively introduced in the several gables, pleasantly breaking the monotony of the plain stucco-covered wall surfaces. The inclusion of the living porch under the main roof of the house is an excellent idea, giving greater length to the lines of the main roof, and producing a pleasant mass of shadow at one end of the house to balance in a measure the group of casement windows which light the breakfast room at the opposite end. The rough hand-hewn timberwork harmonizes well with the rough cast of the stucco-covered walls. Both the front and the rear elevations of the house are so pleasing that

it is difficult to decide which of the two is the more successful. The placing on the main front of a two-story semi-hexagonal bay in the angle formed by the two wings of the house makes an attractive architectural feature and accommodates excellently the entrance door. The break in the roof lines of the two wings, as well as the introduction of the living room bay carried out in half-timber patterns and brick, further adds to the picturesqueness of the design. As indicated on the elevation, the living room is a story and a half in height, adding importance and distinction to this, the principal room of the house, and in entire keeping with its character.

The plan is as irregular and interesting as are the elevations. Entering at the angle made by the two wings, a small center hall with stairway successfully unites the living room and dining room with the



FORUM SPECIFICATION AND DATA SHEET—151

House of J. T. Penton, Esq., Pasadena
Kenneth A. Gordon, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:
Frame.

EXTERIOR MATERIAL:
Stucco.

ROOF:
Split redwood shakes.

WINDOWS:
Steel casements (leaded glass in living room).

FLOORS:
Living and dining room, stair hall and sun room, oak planks, random widths; bedrooms, upper halls, maid's room, clear plain oak.

HEATING:
Unit gas furnaces, electric control.

PLUMBING:

Porcelain enameled tubs, showers over. Pedestal lavatories.

INTERIOR MILL WORK:

Pine, and hall panel work birch.

INTERIOR WALL FINISH:

Plaster walls of irregular texture; principal room, white coat and sand finish.

INTERIOR DECORATIVE TREATMENT:

Walls, oil painted and glazed, except bathroom and kitchen; bedrooms papered.

APPROXIMATE CUBIC FOOTAGE:

70,394.

COST PER CUBIC FOOT:

45 cents.

DATE OF COMPLETION:

August 1, 1924.

service department. Locating a maid's room and bath on the first floor, objected to by some clients, makes it possible to devote the bedrooms on the floor above entirely to the use of the family. Placing the living room floor three steps below the level of the rest of the first floor, and carrying its walls up into the rafters, give greater height to this principal room. The living porch is also located on the same level as the living room, thus obviating the necessity of having steps to the porch. It is unfortunate that space does not permit the inclusion of an illustration of the rear elevation of this interesting house, since on this

side an abrupt drop in the grade permits the introduction of a garage and laundry under the kitchen and breakfast room, an arrangement always desirable in a small suburban house. A small garage seldom possesses any architectural character or significance unless definitely attached to a house by a colonnade, arcade or low covered passageway. The detached garage only too frequently takes up valuable ground space on a lot already none too large for the house built upon it, while a garage which is part of a house often adds materially to its architectural interest by extending its area and the range of its roof lines.



Looking Toward Living Room



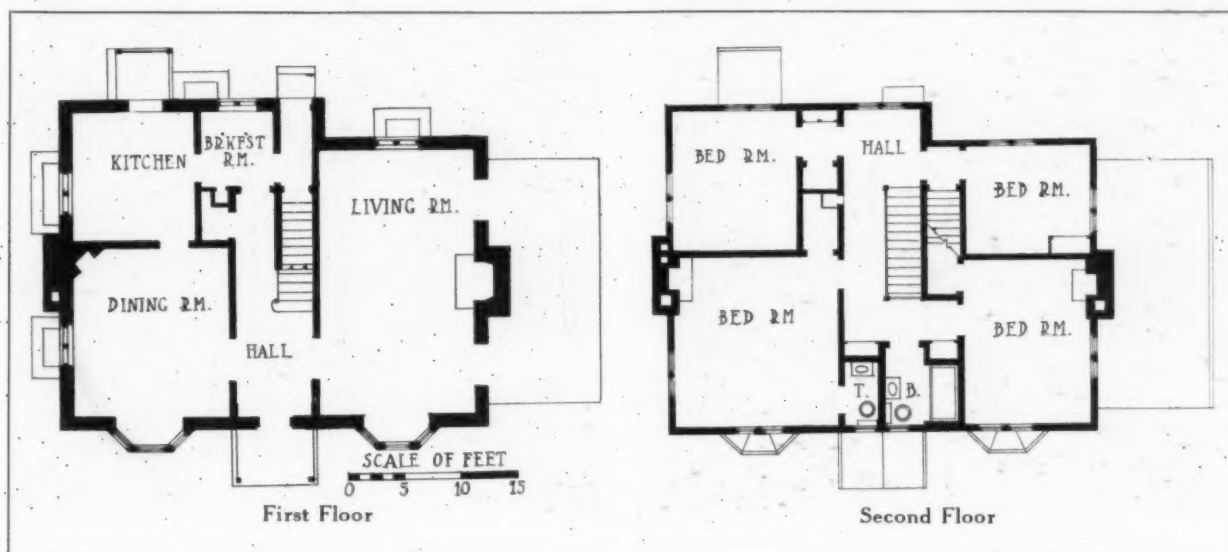
The Principal Entrance



HOUSE OF DR. A. W. HAUER, COLUMBUS, O.
MILLER & REEVES, ARCHITECTS

IT is interesting to see how originality in the treatment of detail and materials can give a quality of charm and strong individuality to an otherwise plain, square building. In Columbus, O., is a small house which well illustrates just this point. The

first story and the two end chimneys are faced with stone laid to a flat surface. Placing a small and attractive bay window on each side of the entrance porch with windows above similarly and symmetrically placed gives balance to the front elevation.



FORUM SPECIFICATION AND DATA SHEET—152

House of Dr. A. W. Hauer, Columbus, O.
Miller & Reeves, Architects

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:
Non-fireproof; stone foundation.

EXTERIOR MATERIALS:
Stone, frame and stucco.

ROOF:
Slate

WINDOWS:
Wood casements.

FLOORS:
Oak and pine.

HEATING:
Hot air.

INTERIOR MILL WORK:

White pine and poplar, painted.

INTERIOR WALL FINISH:

Smooth plaster.

INTERIOR DECORATIVE TREATMENT:

Papered.

APPROXIMATE CUBIC FOOTAGE:

34,000.

COST PER CUBIC FOOT:

Between 45 and 50 cents.

YEAR OF COMPLETION:

1923.

The treatment of the trellises supporting the roofs of both entrance and living porches is original in design. Diamond-paned casement windows suggest English cottage influence, as do also the small bay windows. Excellent and well thought out planting ties the house to its site in a pleasing fashion. It is a pity that additional and sufficiently high planting was not arranged to screen the very modern looking red brick house on the adjacent lot, slightly to the left.

The plan is typical of the usual square or rectangular single house. A center hall with stairway at one side separates the dining room from the liv-

ing room, the latter opening onto a flagstone-paved living porch across one end of the house. At the rear of the center hall are a coat closet, a breakfast alcove, and a rear entrance. A good sized kitchen connects with both dining room and breakfast alcove. Four bedrooms and two baths and excellent closet space occupy the second floor, from which a stairway leads to two servants' rooms on the floor above.

The unusual charm of the exterior of the house is due to its restrained, highly architectural lines, its balance, and the use of stone and stucco, materials use of which always affords a pleasing combination.



Corner of House



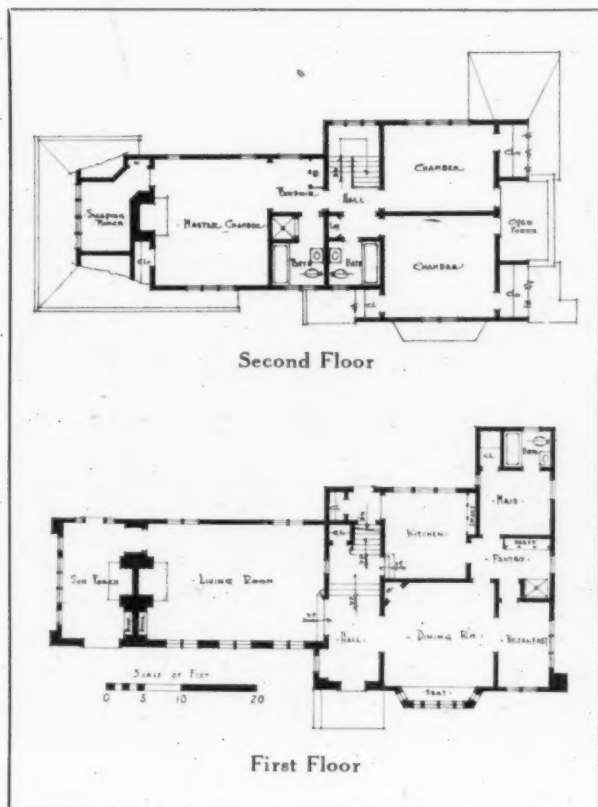
The Entrance



HOUSE OF FRANK G. SCHRENKEISEN, ESQ., NEW ROCHELLE, N. Y.
D. A. SUMMO, ARCHITECT

AN attempt at originality and a decided variation from the usual English type of small house are found in this recently completed building at New Rochelle. Rough stucco, brick and stone, as well as wide vertical siding are the several materials used to produce the original effects found in this design.

The high entrance gable with its centered bay window, entrance door on one side and breakfast porch on the other, gives a pleasing bit of balanced design. The proportions of this gable, particularly the relation of its height to its width, are satisfying. The type of bay window used also seems to "belong." A



The Entrance

FORUM SPECIFICATION AND DATA SHEET—153

House of Frank G. Schrenkeisen, Esq., New Rochelle, N. Y.
D. A. Summo, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:
Frame, stucco, brick veneer and stone.

EXTERIOR MATERIALS:
Stucco, brick and stone.

ROOF:
Stained shingles.

WINDOWS:
Wood casements with leaded glass.

FLOORS:
Oak.

HEATING:
Hot water.

INTERIOR MILL WORK:
Chestnut and white wood.

INTERIOR WALL FINISH:
Plaster.

INTERIOR DECORATIVE TREATMENT:
Parchment colored plaster.

APPROXIMATE CUBIC FOOTAGE:
48,000.

COST PER CUBIC FOOT:
60 cents.

DATE OF COMPLETION:
June 30, 1926.

little restlessness of spirit is, however, found in the many-windowed second story projection which breaks out from the main roof. The corbeled treatment of a portion of the overhang is such a pleasing detail that it is rather to be regretted that it was not carried the entire length of this vertically-sheathed second story. As there is no overhang to the roof on the principal gable of the front elevation, the very heavy projection of the roof at the opposite end of the building seems somewhat incongruous, though it produces a deep shadow which always adds interest. Picturesqueness is often achieved with less evident intent than appears in this varied design.

It would seem as though a greater height to the end chimney would have given a more marked and definite balance to the design of the building as a whole.

The plan is unusually good, showing a well placed entrance hall with steps at the left leading down into a large living room with an adjoining porch. The dining room, with its attractive shallow bay window and connecting breakfast porch, is at the right. The pantry is so located as to serve both dining room and breakfast porch. Back of the kitchen and pantry is a maid's room with a bath. Three good sized bedrooms, two baths and two sleeping porches are located on the second floor of this carefully planned house.



The Entrance Facade



Living Room from Hall

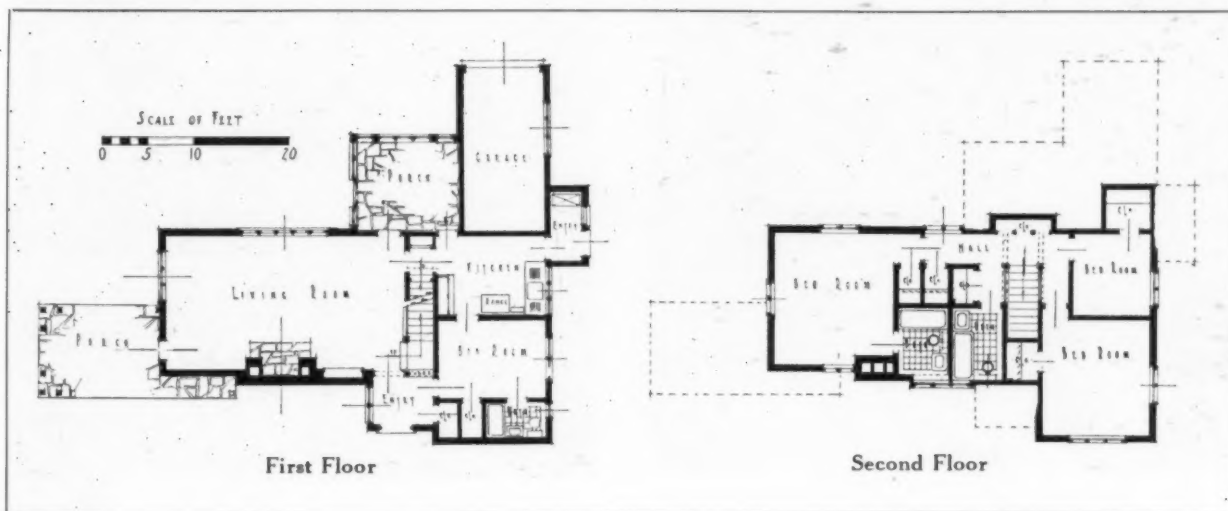


HOUSE OF ALEXANDER DISHER, ESQ., GREAT NECK, N. Y.

FRANK J. FORSTER, ARCHITECT

CHARACTERISTIC of all Mr. Forster's work, this comparatively small house has marked originality and charm of design. The tall, massive chimney is properly located to balance the high gable at the right end of the house. Wide, unbroken wall spaces give emphasis to the well placed windows and

dormers. Bright striped awnings add a note of gaiety. The high main roof slopes down in a graceful curve over the entrance porch, successfully tying into the composition this feature of the design. Long, low roofs cover the living porch, the service entrance and the garage. Stucco, brick and half-timber are



FORUM SPECIFICATION AND DATA SHEET—154

House of Alexander Disher, Esq., Great Neck, N. Y.

Frank J. Forster, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Stucco on frame and metal lath construction.

ROOF:

Red cedar shingles.

WINDOWS:

Metal casements.

FLOORS:

Random width, oak boards in living room; narrow oak flooring in rest of house.

HEATING:

Steam.

PLUMBING:

Wrought iron hot and cold water supplies

INTERIOR MILL WORK:

Oak.

INTERIOR WALL FINISH:

Sand-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Stained woodwork; dark stained floors.

APPROXIMATE CUBIC FOOTAGE:

24,156.

COST PER CUBIC FOOT:

74 cents.

DATE OF COMPLETION:

May, 1924.

the materials used to produce the picturesque effect so evident in this country house. The treatment of the stucco, we are told by the architect, is more striking than was his intention. In the struggle for new and unusual effects in stucco so prevalent nowadays, it often happens that a feeling of restlessness, rather than a feeling of repose is unintentionally obtained.

The plan shows study and care in the convenient arrangement and location of the several rooms. The enclosed entrance porch leads into the large living room on one side, and into a bedroom suite on the other. Covered porches open off two sides of the living room. One of these porches, which also con-

nects with the kitchen, is glassed in, so that it may be used as a breakfast room. Direct access from the kitchen to the living room under the main stairway makes possible the use of this principal room for both living and dining purposes. The garage is incorporated as a part of the house, which is an especially desirable arrangement during the winter season. As the first floor bedroom is probably intended for the use of servants, the entire second floor is given up to three master bedrooms and two baths. The plan, like the elevations, shows that pleasing irregularity, which is always characteristic of the English cottage type of house and appropriate to it.



The Entrance



Principal Facade

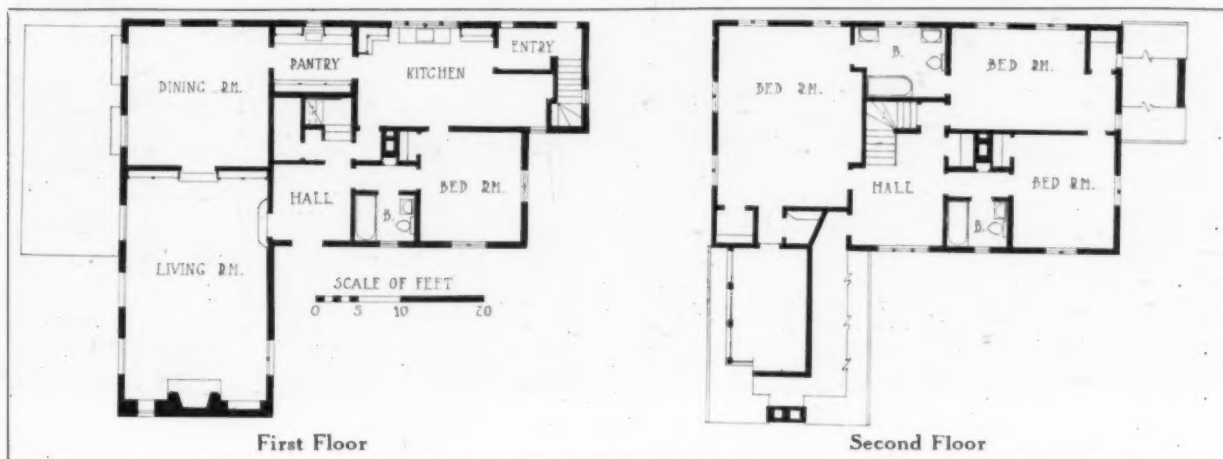


HOUSE OF E. B. BARTLETT, ESQ., WINNETKA, ILL.
RUSSELL S. WOLCOTT, ARCHITECT

HERE is an interesting country house of moderate size showing a great deal of individuality in both elevation and plan. The use of white painted brick for the first story walls and gable ends affords excellent contrast with the stained siding of irregular widths used on the second story. The slope of the hip roof with its overhang is pleasing. The design as a whole would probably have been still more interesting had the architect been allowed to place the dormers out on the slope of the roof instead of recessing them in pocket-like apertures. Greater height and massiveness in the principal chimney of the house would undoubtedly have added still more distinction. Although severe in character, the house has a decidedly homelike quality. The one-story living room wing with its gable end chimney is tied into the house successfully and is sufficiently balanced by the projecting one-story service entrance and stairway at the opposite side of the house. The casement windows are well proportioned and logically located, giving symmetry and formality to an otherwise informal design. Placed low on the ground,

with no basement in evidence, the house fits well into its wooded location not far from Lake Michigan.

The large living room, which is two steps below the level of the dining room and entrance hall, is open on three sides and connects by a large door with the dining room directly adjoining it. An open terrace is so located as to be accessible from both the living room and the dining room. A spacious pantry connects the dining room with an unusually large kitchen, off of which opens a bedroom with bath and passageway adjacent to the entrance hall. Back of the hall the enclosed main stairway is reached through an open arch. The second floor plan, like the first, is direct, practical and convenient. Over the living room at the rear of the house, so that it does not show as the front of the house is approached, is a large sleeping porch, which opens off of the principal bedroom. Two other bedrooms, two bathrooms and many closets make up the arrangement of the rest of the second floor. The main stairway continues on to the third floor, where two bedrooms and a bath are to be finished in the future.



FORUM SPECIFICATION AND DATA SHEET—155

House of E. B. Bartlett, Esq., Winnetka, Ill.

Russell S. Wolcott, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Brick veneer and clapboards.

ROOF:

Shingles.

WINDOWS:

Wood casements.

FLOORS:

Oak.

HEATING:

Hot water.

ELECTRICAL EQUIPMENT:

Conduit.

INTERIOR MILL WORK:

White wood.

INTERIOR WALL FINISH:

Sand-finished throughout.

APPROXIMATE CUBIC FOOTAGE:

55,000.

COST PER CUBIC FOOT:

43 cents.

DATE OF COMPLETION:

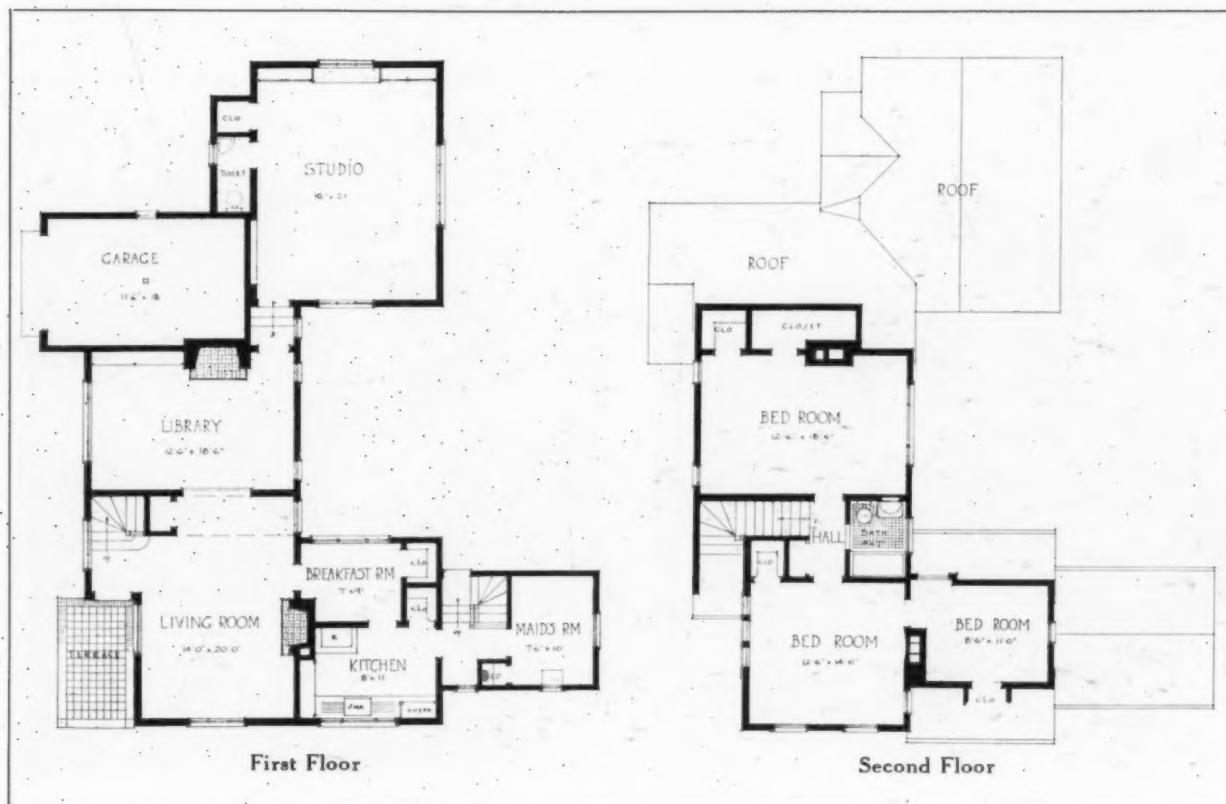
July, 1924.



Living Room Fireplace, House of E. B. Bartlett, Esq.



HOUSE OF MRS. ELSA M. PERLEY, BRONXVILLE, N. Y.
CLIFFORD C. WENDEHACK, ARCHITECT



FORUM SPECIFICATION AND DATA SHEET—156

House of Mrs. Elsa M. Perley, Bronxville, N. Y.

Clifford C. Wendehack, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame and stucco.

EXTERIOR MATERIALS:

Stucco and brick.

ROOF:

Shingles.

WINDOWS:

Steel sash.

FLOORS:

Oak.

HEATING:

Steam.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Cypress.

INTERIOR WALL FINISH:

Sand-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Stain.

APPROXIMATE CUBIC FOOTAGE:

32,987.

COST PER CUBIC FOOT:

51 $\frac{1}{4}$ cents.

TIME OF COMPLETION:

Fall of 1924.

THE use of very rough stucco combined with high roof lines marks the design of this attractive Bronxville house. The great chimney breaks the roof at exactly the right point to give the needed balance and weight to this picturesque grouping of wall and roof planes. Half-timber patterns and brick are used to break the monotony of the rough-cast stucco walls. The long vertical lines of the half-timber work at one gable end of the main roof add much to the high effect of this portion of the design.

As suggested by the exterior elevation, the plan is rambling. On the first floor the maid's room, kitchen and breakfast alcove occupy the right wing of the house. The living room, library, garage and studio occupy the rest of this floor. Grouped casement windows are used throughout in consistent following of the English cottage type. The projections of

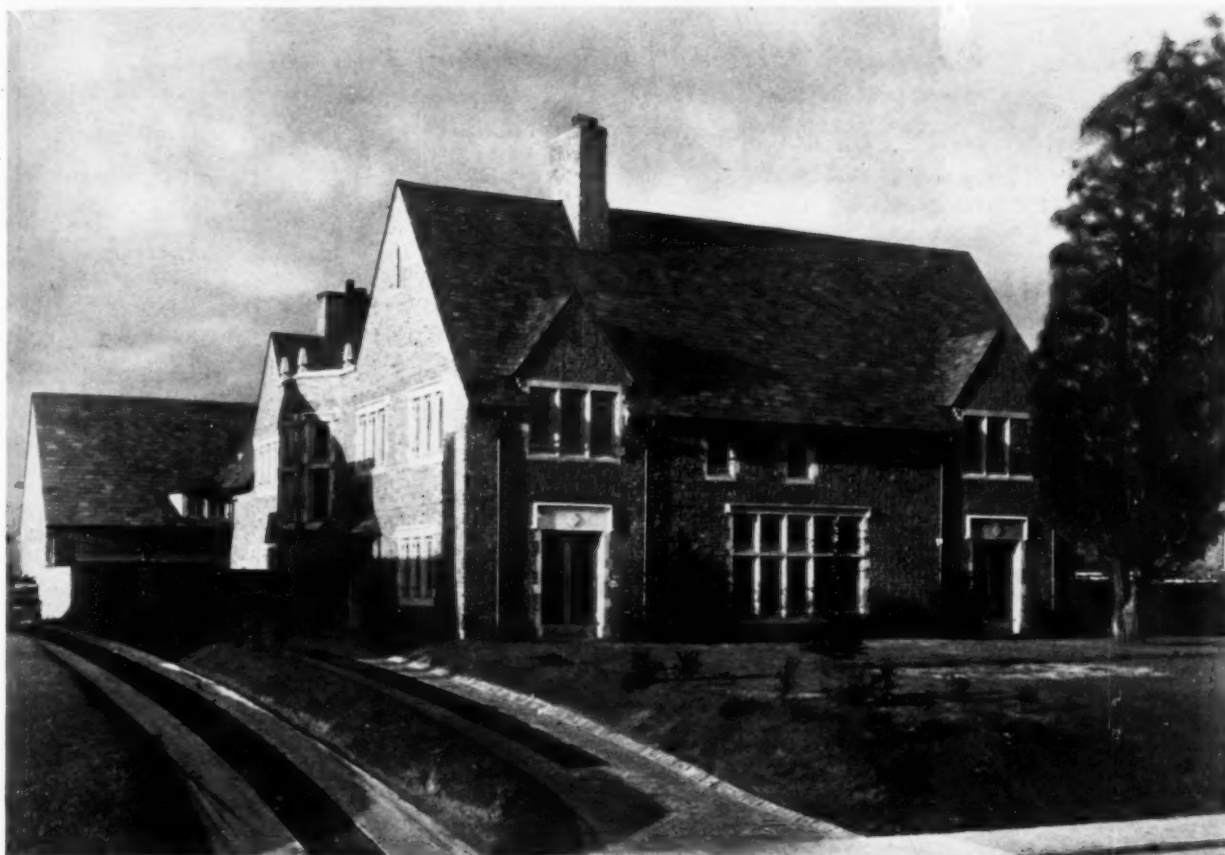
the various wings make possible the tiny garden court at the back. From the living room a corner staircase leads to the second floor, where under the main roof of the house are located three master bedrooms and a bath. An arched window indicates the location of the principal stairway. Various steep gables add interest to the elevations. Under one of these gables is located the garage. Wide siding used in the top of one of the main gables adds interest and variety. The somewhat exaggerated texture of the stucco may possibly detract slightly from the repose and restraint of this interesting, picturesque composition, but the very skillful grouping of the masses of the building creates an unusual degree of architectural character which affords ample compensation. Particularly to be admired are the long, unbroken expanses of sweeping roof surfaces.



The Garage Wing



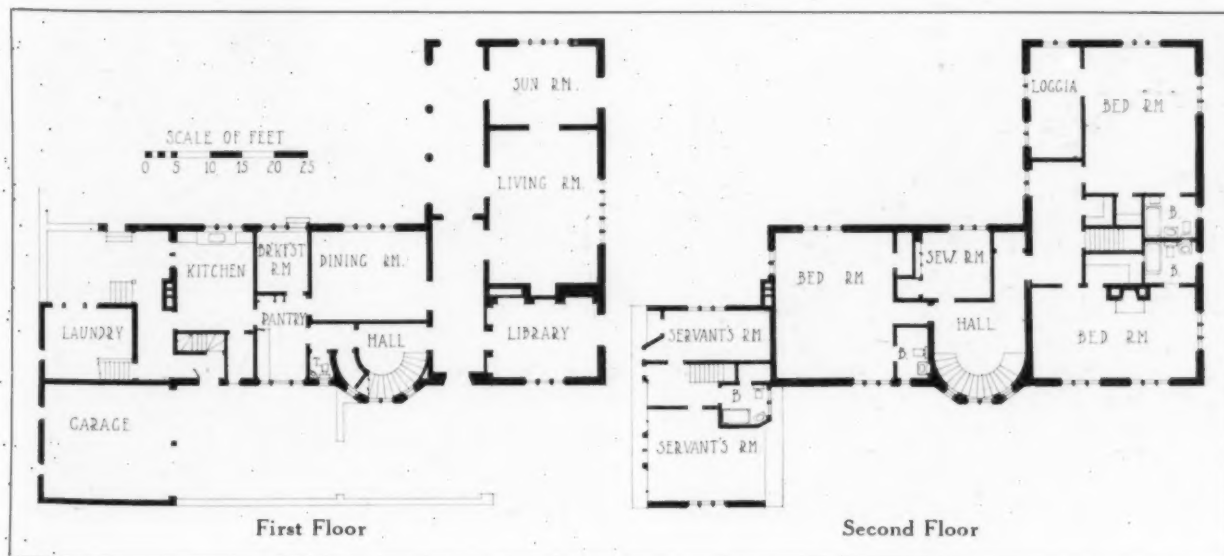
View from Garden



HOUSE OF CALVIN HOLMES, ESQ., KNOXVILLE, TENN.
BARBER & McMURRAY, ARCHITECTS

THIS could hardly be termed a "small" house, and yet so interesting and attractive is the English character of its design that it seems advisable to include it in this group. The style is distinctly English, as indicated by many mullioned and casement windows, low dormers, high roof lines and hooded entrance door. One glance at the drawings is sufficient to impress one with the care and thought taken in the development of the plan, which is clearly

the work of a talented architect. The entrance hall, extending through the house to the loggia opening off the living porch and sun parlor; the secluded corner location of the library; the interesting semi-circular stairway; and the spacious dining room with adjacent pantry and breakfast room, to say nothing of the commodious kitchen, laundry and service department, are all evidences of skillful planning. Not only in elevation but in plan as well, this house is



FORUM SPECIFICATION AND DATA SHEET—157

House of Calvin Holmes, Esq., Knoxville, Tenn.

Barber & McMurray, Architects

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Brick 12-inch walls, with 4-inch air space between outer and inner 4-inch walls.

EXTERIOR MATERIALS:

Culled paving brick and cast stone trim.

ROOF:

Slate.

FLOORS:

Oak and slate flags.

HEATING:

Steam.

PLUMBING:

Enameled fixtures.

ELECTRICAL EQUIPMENT:

Lighting.

INTERIOR MILL WORK:

Black walnut.

INTERIOR WALL FINISH:

Sand-finished plaster.

INTERIOR DECORATIVE TREATMENT:

Curved stairway of pre-cast concrete with wrought iron rail.

COST PER CUBIC FOOT:

46 cents.

one to be carefully studied, since much may be learned from the ordered arrangement of the rooms.

The plan of the second floor, like that of the first, shows splendid allotment of space, there being three unusually large bedrooms with adjoining baths and ample closets. The stair hall, which occupies the center of the house, is shut off by doors and archways from the bedroom suites. A wide corridor connects the stair hall with the two principal bedrooms in the body of the house. On the second floor of the ell are located two servants' bedrooms and bath. The size of the master portion of the house would seem to indicate that more than three servants

would be necessary to care for it, but available space for the housing of more than three has not been provided. The brick walls of the house possess unusually attractive texture and character, contrasting well with the severe stone window and door trim. The principal chimney is well placed on the ridge of the main roof, adding much to the balance of the composition. Garage court and drying yard are well tied into the main design by the high walls which enclose them. Altogether, this is a most successful example of a carefully planned home carried out in a typically modern version of English domestic architecture, appropriate almost anywhere in America.



The House from the Rear

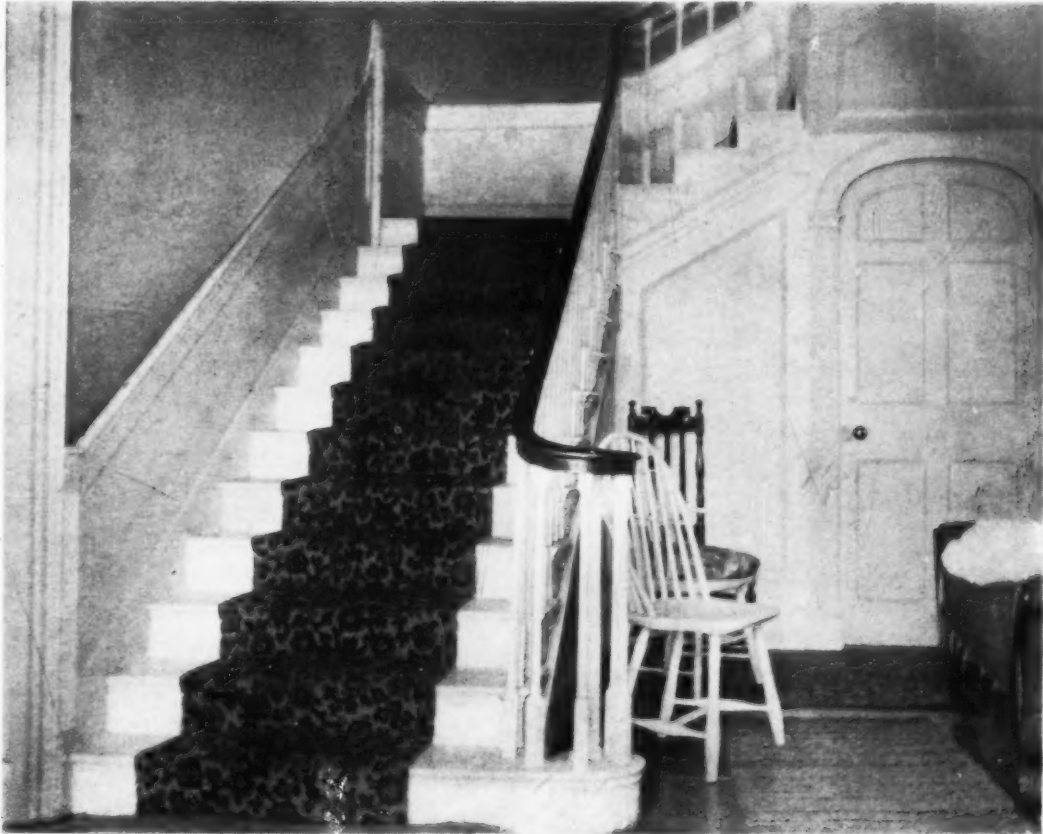


Driveway to Entrance

EARLY AMERICAN DETAILS

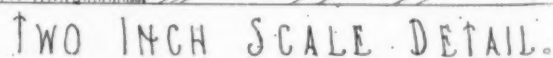
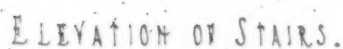
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A. J. HARRIMAN

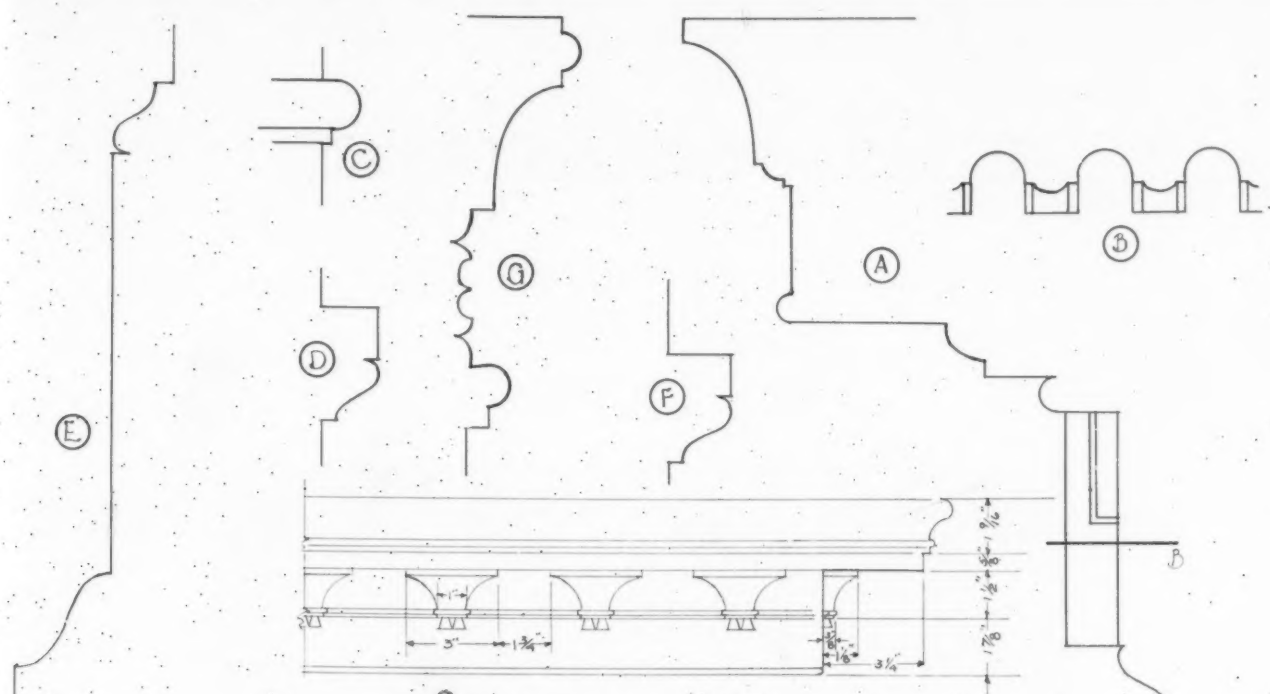


STAIRWAY OF THE LITTLEFIELD HOUSE, KENNEBUNK, ME.

THE early carpenter-architects of Maine made up in the grace and delicacy of their designing for the extreme simplicity which the times and circumstances made necessary. This stairway and the door under it from the Littlefield house at Kennebunk, built in 1789, prove that considerable distinction in the way of design is attainable by use of very simple means. The door beneath the stairway, its elliptically shaped top supported upon pilasters, the spirited scroll of the stairway's skirt board, the ram's horn and goose neck of the hand-rail, and the half-handrail on the wall side of the stairs are all examples of excellent design. The newel is a copy of a Tuscan column, though more slender and having an Attic base.



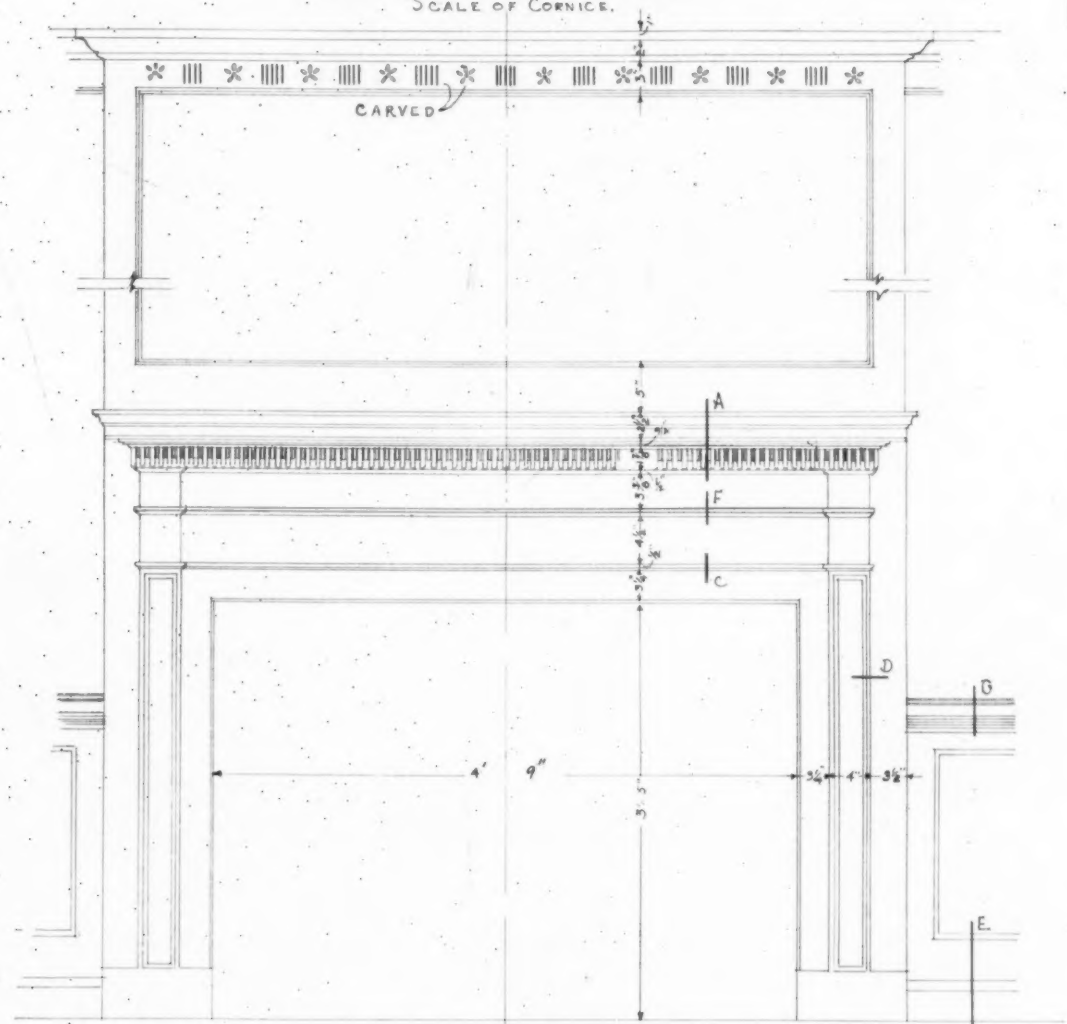
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A. J. HARRIS



CORNICE IN HALL.

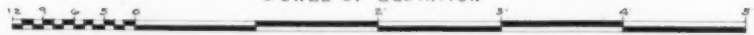


SCALE OF CORNICE.



ELEVATION.

SCALE OF ELEVATION



MAINE
COLONIAL
SERIES

MANTEL IN THE JOHN HENRY HOUSE
BUILT IN 1790
BATH, ME.

MEASURED AND
DRAWN BY
A. J. HARRIMAN.

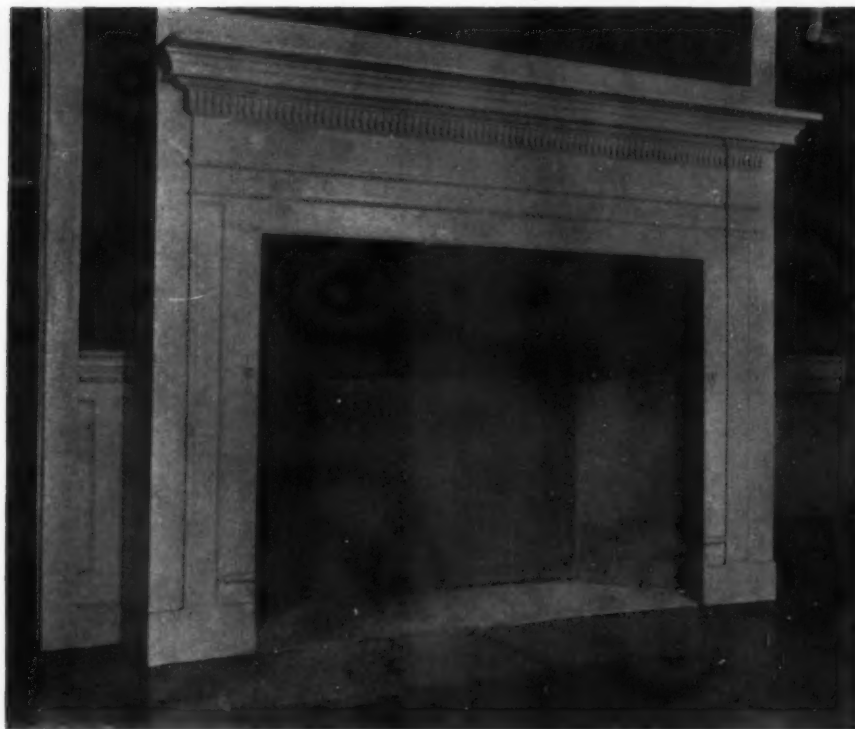
RECORDS
BY
HARRIMAN

November

EARLY AMERICAN DETAILS

MEASURED AND DRAWN BY

A. J. HARRIMAN



MANTEL OF THE JOHN HENRY HOUSE, BATH, ME.

THE historic New England towns along or near the seacoast are rich in old houses, relics for the most part of palmy days near the close of the eighteenth or early in the nineteenth century. Such is the house at Bath, Me., built by John Henry, an eminent ship builder, in 1790. The craze of subsequent owners for "modernizing" has wrought considerable havoc with the gracefully designed woodwork, in which the original owner no doubt took great pride. All that still remains worthy of note are the cornice in the hall and the mantel of the living room. The changes, have not involved the spoiling of the carefully designed pilasters or the beautiful dentil course which supports the narrow mantel itself. The hall cornice, with its delicacy and simplicity of design, seems to have escaped intact.

DECORATION & FURNITURE

Furniture with Architecture

By ROGER WEARNE RAMSDELL and HAROLD DONALDSON EBERLEIN

All Illustrations by Courtesy of Victoria and Albert Museum

FURNITURE is the indispensable complement of architecture. When the furniture of an interior is right, the value of the architecture is enhanced by it; when it is wrong, the effect of the architecture is marred. As conscious of this truth, as architects ought to be, and as keenly conscious of it as many of them unquestionably are,—and to the great advantage of their work,—there are many more who ignore the relationship, in fact if not in principle, to the detriment of their own labor and the misfortune of their clients. It is not always either necessary or advisable, perhaps, for the architect to enter into furnishing minutiae to the same extent as the Adam brothers often did, but there is a happy medium between an overly meticulous solicitude and the seeming indifference of those who conscientiously finish structures and then let the furnishings shift for themselves, often spoiling the work.

The tender mercies of clients in this particular are not to be too much trusted, even when the clients themselves are evidently interested and actuated by the best possible intent; neither is too much confidence to be reposed in the knowledge and judgment of the interior decorator until the architect is fully assured of entire competence in that quarter. While there are many interior decorators who are thoroughly able to undertake and execute successfully any commission that may be entrusted to them,—

many, indeed, who can and often do most acceptably carry out certain architectural reconstructions in rooms as a preliminary to the further stages of their tasks,—there are too many who are altogether obsessed by passing fads, too many whose chief qualification consists in a certain flair for amiable arrangements in some one mode for which they have a fancy, along with a facility in disposing upholstery fabrics. Some, too, are merely drapers and purveyors of pretty knickknacks and not interior decorators at all, and it is unfortunate that they should masquerade under the name of interior decorator. It is unfair to those who have devoted time, study and capacity to the mastery of an exacting profession that demands all the skill, culture and knowledge that they can put into it. This may seem a severe arraignment of a considerable number of those who assume the responsibility of appointing interiors, but that the arraignment is deserved is entirely true.

In the majority of cases the architect has neither the time nor the intimate knowledge of the hundred and one petty details that enter into consideration to undertake the complete execution of a furnishing scheme. The ideal arrangement, therefore, is one of amicable and helpful collaboration between the architect and a capable interior decorator. And the really capable interior decorator, man or woman as the case may be, can often give constructive criti-



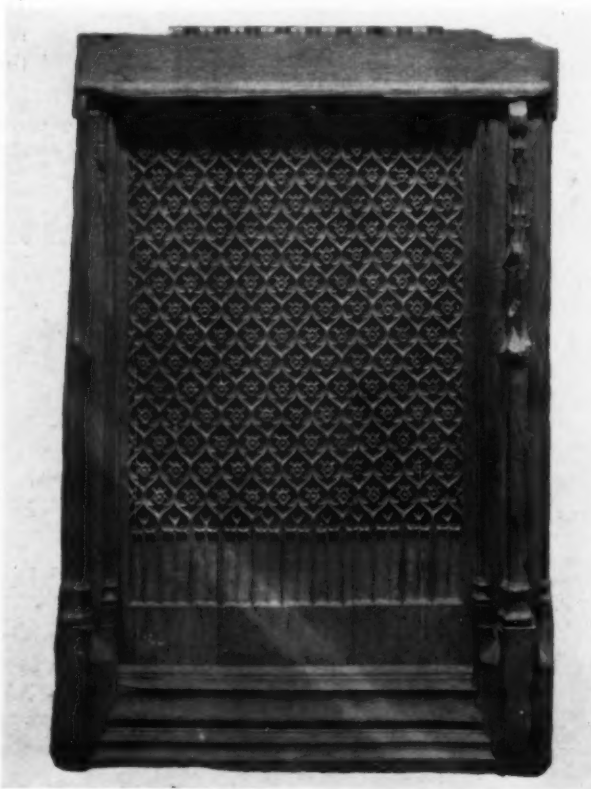
Walnut Chest, Northern France, about 1500



Inlaid Room, Sizergh Castle, Westmoreland, about 1575

cisms and make suggestions that the architect will do well to heed. From a harmonious relation of this sort the best results may confidently be expected. In view of the fact that the majority of clients need counsel and guidance in the matter of furnishing and arrangement, and also in view of the fact that the architect is vitally interested in securing the collaboration of an interior decorator who is properly qualified and in sympathy with the commission, it is advisable that he maintain at least an advisory attitude and oversight of what is going on. In order to take such an attitude, however, it is necessary for the

architect to know enough to give direction to the course of development in the rooms he has designed. Obtaining proper furnishing is a matter of principle; it is not a matter of slavishly observing a code of hard and fast rules. There is unlimited flexibility of application so long as the spirit of the underlying principles is faithfully adhered to. To arrive at these fundamental principles and truths in respect of furniture and furnishing, in the most intelligent way, it is well to go back to beginnings and inquire just what is the nature of each of the elements and factors with which we are likely to be found dealing.



Back of Late 15th Century French Oak Seat



Oak Cupboard from Burwarton, Salop, about 1500



Paneled Room from House at Waltham Abbey, about 1535

In the first place, what is furniture? It is not enough to say that furniture is detached architecture, or that it began as architecture, and then gradually became detached like a barnacle loosened from its bed, and finally evolved to a fully mobile and independent stage as we have it at present. While there is a large measure of truth in such a statement of the genesis of furniture, it is not the entire truth. There is something more to be said, and without taking due account of it we should have a one-sided and very imperfect view of the evolution of modern furniture. As we know it, furniture comes of a dual origin. Much of it did, indeed, begin as part and parcel of architecture. Fixed at first, by gradual stages, it became detached and movable although cumbersome, still retaining purely architectural

structure and ornament. Eventually it became lighter in structure and more mobile, and its lines and embellishment were less obviously inherited from its architectural parent, although the architectural principle was never lost sight of nor set aside. Even in such extreme perversions as arose from the Austrian "Secession" movement and "Art Nouveau," or in the still later freaks shown at last year's modernist exhibition in Paris, some vestige of architectural descent can still be dimly traced. On the other hand, there was an origin that was not architectural. Ever since the earliest dawn of civilization, man has needed something to put things in, something to hang things on, and something to sit upon, the indispensable implements and accessories of his daily work. Necessity was the mother of invention, and hence, before he



15th Century English Oak Reading Desk



Detail, 15th Century Walnut Chest

was capable of anything more than the most rudimentary achievements in architecture, he contrived a number of boxes, racks, stools and primitive tables to meet his simple but compelling requirements. From these, in due course of time, there developed a great diversity of movable seats, tables, chests and boxes not having any particular relation to architecture. Mobility rather than fixity was the essential quality of such furniture. Articles of this description and derivation, in their turn, have contributed no small share to the ultimate sum total of mobiliary equipment. Furniture then, in the aggregate, is sprung from the union of these two primitive types,—architectural and non-architectural. In the course of thousands of years the two parent strains have become so blended and closely assimilated that the distinction is not always readily apparent; but it is there if we choose to look for it, and unless we take account of its existence we shall not have a perfectly clear understanding of furniture or the nature of the relative furnishing values which its use involves.

The materials of which furniture has been made from the earliest times are stone, wood and metal. The non-architectural furniture of primitive days was fashioned from wood. Later, as the arts developed, both wood and metal were used, with the occasional employment of ivory where great splendor was aimed at. The wood, metal and ivory furniture of the ancient Egyptians, Assyrians, Greeks and Romans achieved the utmost elegance and splendor. The bronze furniture in the museum at Naples, recovered from the ruins of Herculaneum and Pompeii, bears eloquent witness to the consummate art and skill brought to bear in its fashioning. But it is not with the non-architectural derivation of furniture that we are concerned; we must first inquire into the architectural derivation, which is important.

To go no further back in its history, stone furniture as part and parcel of architectural composition was employed by the Romans in the form of seats or benches, niches within which were placed ornaments or articles of utility put there for convenience and safe-keeping, and tables of various sorts. Architectural furniture of this sort was used both indoors and out. The tradition never died out in Italy, and during the Renaissance the *lavabo* built into the wall was an additional feature of combined utility and beauty. In the Gothic work of both France and England stone seats and niches of considerable variety were to be found not only in churches and monasteries but in castles as well. Wood, however, was a far more adaptable medium, and it is with the use of wood that the development of movable furniture begins. In churches, abbeys and monastic

houses, besides the choir stalls there were great presses or cupboards for books and vestments, fixed benches, and aumbries or small cupboards for vessels and food. In monastic libraries there were writing desks and lecterns, built in as part of the fixed equipment, as well as presses for manuscripts. In castles there were the canopied seats of state and great bedsteads of permanent construction, built in as part of the architectural equipment. The bedsteads of the Norman peasants, built into the paneling of their houses, furnish an instance of the survival of ancient Gothic tradition.

Then came a change. The smaller items of attached and stationary furniture, and after them the larger, by degrees became disengaged or detached from their moorings and could be moved from place to place if occasion arose. In addition,



Early 16th Century English Oak Table.

by way of stimulus to the movement, there came use of the chests that had been movable from the beginning of history. But the detached furnishings were plainly regarded by their makers and owners as items of movable architecture, for in structure and ornament they were identical with the fixed backgrounds from which they had just emerged. No better proof of this can be desired than that afforded by these illustrations, which show the analogy. The "inlaid room" from Sizergh Castle, constructed as we see it illustrated here about 1575, has its great bedstead identical in material and pattern with the paneling, while the other pieces of furniture, few in number and heavy in scale, bear a strong architectural family resemblance. For contrast and color, there were the rich hangings, the plaster enrichment of the ceiling, and the leaded glazing of the windows with spots of bright-hued glass in the heraldic blazoning. The appointment of the room illustrates a contemporary ideal and embodies a principle.

Apart from the fixed embellishment of the paneling, the plaster and the glazing, it is plainly the comparatively few and important pieces, closely related to the fixed architectural setting, that make the room and give it its character. They constitute what might be called the strategic points of furnishing. Whatever other lesser elements might be introduced, they could not materially either alter or spoil the fundamental excellence of the room. The principle holds good whether it be in a room of the general character here shown or a room of totally different derivation in the matter of style. Coherence of line and harmony of material,—harmony of contrast or harmony of analogy,—between the fixed background and the chief articles of furniture that dominate the situation may be depended upon to produce sound and satisfactory results. So long as the architect is assured of these factors, his mind may be at ease.